

DAVID P. WOLLOWICK, M. D.
BY ARMANDO CIRCLE
SARASOTA, FLORIDA
TELEPHONE 388-3222

5/10/61

Downtown Gallery

Dear Jaro Halpern —

Thank you for sending the photograph.
I did not see the original — saw it
in the catalogue.

However, I have particularly
admired ~~his~~ Luther's color work
from time to time.

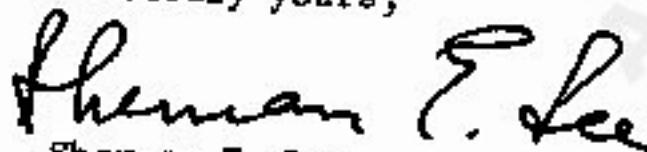
If I get the opportunity to get
to N.Y. I shall stop in to
see further examples of his work.

Very Truly yours

David P. Wollowick, M. D.

I am well aware of the growing problems caused by the increasing requests for loans of works of art for special exhibitions. Normally, we would not expect to borrow so many works of such great quality for any one exhibition. However, in view of the extraordinary importance of the occasion for this Museum, I hope that you will consider this request with favor.

Sincerely yours,



Sherman E. Lee
Director

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SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE
36 East 68th Street, New York 21, New York

NOTICE OF SPECIAL MEETING
of
BOARD OF TRUSTEES

May 6, 1965

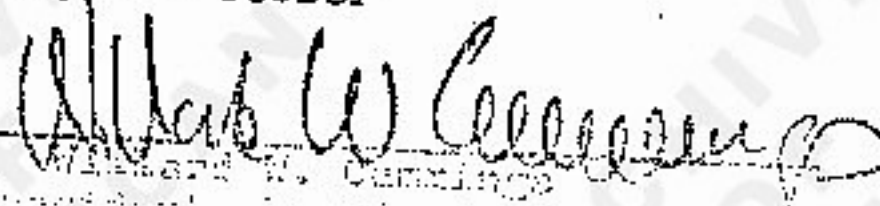
2 PM

at

The American Federation of Arts --- Board Room
41 East 65th Street, New York, New York

Notice is hereby given that a special meeting of the Trustees of Skowhegan School of Painting and Sculpture, Inc., has been called by the President for the following purposes:

1. To consider and act upon a proposal to approve an Agreement of Consolidation between A.K. Cross Art School and Skowhegan School of Painting and Sculpture, Inc. substantially in the form attached as Exhibit A and to adopt, approve and ratify the same, and to authorize the President of this Board of Trustees to execute it and take all legal action required to effectuate it; and
2. To transact such other business in connection with or incidental to the foregoing matters as may properly come before the meeting or any adjournment thereof.
3. Reading and Approval of Minutes, Nov. 16, 1964 Meeting
4. President's Report
5. Director's Report
6. Resignations from Board of Trustees
7. Budget 1964 - 65
8. Operating Fund
9. Fund Raising Assistance
10. Election of Trustees
11. Change in date of Annual Meeting of Board of Governors from First Wednesday in November to Last Wednesday in October
12. Other Business


William W. Cummings
President

(4/6/65)

Mr. Chips", which Rex Harrison has consented to do. This will go into production next year in England. It's a shame that we have not been in New York in such a long time, but I have had to go to just about everywhere else since I've seen you. Next time in New York for us will be on the way to England in August, I have some concerts there. Will we be able to find you in New York then? If not, please let us know where; it's been much too long since we've seen you and I want to make sure we don't miss you during the few days we will have on the east coast.

Our picture purchases have been restricted to drawings lately, something which affords me more and more pleasure. However, I am still panting for something of Stuart Davis', and another Dove. You must come out here sometime, and see our house. The walls are covered with your artists, and therefore we think of you every day. We are looking forward anxiously to seeing you, and perhaps you can drop us another note before we head east. I'll be home during the summer, with the exception of the latter part of June, at which time I have to be in Chicago to conduct. Any chance of your coming West for a visit and a rest?

Much love to you from both of us.

Sincerely,



Yale University Art Gallery

1111 Chapel Street Box 2006, Yale Station New Haven, Connecticut 06520

Andrew Carnduff Ritchie, Director

11 May 1965

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Miss Halpert:

As you may recall, a few months ago you very kindly helped me to research the exhibition The Artists of An American Place, which will survey those artists shown by Alfred Stieglitz in his gallery from 1929 through 1946.

The exhibition will be composed of those very works shown at An American Place. We would like to borrow the following paintings:

Arthur G. Dove
Arthur G. Dove
Arthur G. Dove
Arthur G. Dove
Arthur G. Dove

Low Tide
The Derrick
Naples Yellow Morning
Parabola
A Cross in the Tree

There will of course be a representation of all the other artists in the gallery too, but I am counting on you for the main part of the Dove section. If you are willing to lend us these works, would you please complete the enclosed loan forms and return the yellow copy to us. The exhibition will be held from October 20 through December 5, 1965, and will be accompanied by a catalogue.

Sincerely yours,

Robert M. Doty

Robert M. Doty
Assistant to the Director

RMD:ks
Encls.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MODERN ART FOUNDRY, INC.

18-TO 41ST STREET
LONG ISLAND CITY 5, N. Y.

RAVENSWOOD 8-2030



SPECIALIZING IN
LOST WAX & FRENCH
SAND PROCESS.

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The Downtown Galleries,
32 East 51st Street
New York City N.Y.

April 26th 1965.

Att: Edith Halpert: Director

Dear Miss Halpert,

The Modern Art Foundry, Inc., will cast and finish in bronze the following sculpture by sculptor John Storrs.

#301	#23 - Abstract figure	\$450.00	→	②	cost 450	✓
302	#29 - Gendarme seated	\$235.00	→	3	Recd 1	
303	#16 - Tete a Tete	\$235.00	→	②		
	#44 - Pieta	\$ 80.00				
304	#14 - The Mourners	\$165.00	→	①		
306	#15 - Weeping woman	\$145.00				
	Large standing Gendarme	\$175.00	→	②	157.50	
305	#22 - Opposing forms (relief)	\$165.00	→	2	need ①	
	#17 - Egyptian head	\$145.00				
306	Small Gendarme	\$145.00	→	2		

If more than one copy is ordered at the same time the second copy and third etc., will be 10% less.

The above prices do not include any boxing, packing, shipping or insurance charges.

Thanking you for your inquiry.

Sincerely yours,

John C. Spring, V. Pres.
Modern Art Foundry, Inc.,

JCS:kd.

NOT RESPONSIBLE FOR DAMAGE TO PATTERNS OR MODELS THROUGH FIRE, WATER OR OTHER CAUSES BEYOND OUR CONTROL.

*entered on
consignment 4/30/65*

April 26, 1965

Mr. Henry J. Seldis, Art Editor
Los Angeles Times
Times Mirror Square
Los Angeles, California

*Re
entered
on consignment
(extension)
where*

Dear Henry:

As you may have heard, we are about to move from this address to 465 Park Avenue (Ritz Concourse) and naturally have been involved with architects, contractors and I have been shuttling back and forth daily to supervise the many details. This is in explanation of the delay in my reply to your letter of April 16th.

Certainly, we will be pleased to release the paintings lent by us for the Pacific Heritage Exhibition and you may include these for shipment to the Berlin Festival.

I was advised that one of Tseng Yu-Ho's paintings, DRAGON LAND, has a slight damage. I would prefer to have that "touched up" by the conservator at the museum before the painting is sent on its travels. Would it be asking you too much to have him contact us regarding the price, etc., which of course we will take care of. In this hectic state I would be particularly grateful if you would help me in this connection.

And I hope that you will come to see us the latter part of May in our new quarters, which promise to be exceedingly handsome.

My best regards.

Sincerely yours,

BDH/tm

Phone:

202



337-
7846

1254 31st St. N.W.

Washington, D.C. 20007

Saturday, May 1st

Dear Edith: -

I heard that you were at the Corcoran Ball last night while I was on my way back from New York. I, in turn, attended the opening of the Tannhäuser wing at the Guggenheim the night before. It was very crowded with people but the collection is splendid and a fine addition. I don't like

NOV-3 37-7846

we have moved further North - all but six blocks.

In closing, I want to state that we agree on the matter of resitment to us as of August 12, 1965. This applies to all sales you will have made. I hope, of course, that the exhibition will be a great success and that you will be good enough to send me a set of duplicate information and payment files.

Sincerely,

RM/12

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May 3, 1965

Mr. Donald J. Brewer, Director
La Jolla Museum of Art
700 Prospect Street
P. O. Box 1311
La Jolla, California

Dear Mr. Brewer:

As Mrs. Halpert is completely involved these days with our move from this location to our new quarters at 465 Park Avenue (Ritz Tower), I hope you will forgive the passing of your letter on to me for reply.

All of our records are temporarily packed away and it would be impossible just now to research the information you wish. However, we did want you to know that your letter was not being ignored and you will hear from Mrs. Halpert personally when the information is accessible - probably a matter of not more than a week or so.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

EH

SHELBURNE



MUSEUM

INCORPORATED

Founded in 1917 by Mr. and Mrs. J. Watson Webb

SHELBURNE, VERMONT

Office of the Director

May 7, 1965

Burlington 862-9646
Area Code 802

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

A brief note as a follow-up to my letter of yesterday.

I forgot to refer to the date for your Lecture which I mentioned to you on the phone, as being August 4th. All Lectures will be given here on the Museum grounds, and the hour will be 8 P. M. The location here at Shelburne for the Lectures will be determined by the number of reservations we receive.

Other details we will be glad to work out with you later. I hope today finds you better than yesterday.

Best wishes.

Cordially,

Sterling
Sterling D. Emerson

SDE/r

CC: Mrs. Mary Black
Dr. Raymond Phillips
Dr. Richard Janson

May 3, 1965

Mr. Robert L. B. Tobin
711 Park Avenue
New York, New York 10021

Dear Robert:

The accountant has just called my attention to the fact that in the exchange billing of the Shahn and the Hartley, the bookkeeper credited your mother with the latter, but forgot to send her a bill for the Shahn and -poor li'l me - I paid the artist and will have to go hungry hereafter. It is somewhat embarrassing to send a bill at this point, but do you think it would be all right if I explain to your mother when I send the bill - or do you plan to see her shortly.

By the end of next week, we will probably be ensconced in our new quarters at 465 Park Avenue (Ritz Tower "Concourse"). As a matter of fact, we will leave these premises permanently on Friday, May 7th, which will give us just a few days for the installation. Many details will be incomplete, but I think we will look decent enough for visitors. In any event, you will receive our official announcement and invitation for the party, which has not as yet been scheduled.

This has been a rough period for me and for all my confreres in the Gallery. The work involved is much better than the Drinking Man's Diet as we have all shed considerable pounds without any effort.

I look forward to seeing you soon.

Fondly,

EGH/tn

ROCHELLE SCHINDLER
15 Stevens Lane
Kings Point
Long Island, New York

April 29, 1965

Gentlemen:

I am a graduate of Finch Junior College and New York University and have a Bachelor of Arts degree. I am twenty-two years of age.

My major was history and I have a sound background in the history of art, and a reading knowledge of French and Spanish. In addition, I can type approximately forty-five words a minute.

I have been painting for many years, and am a student at the Art Students League. Though my main aspiration is to be a painter I realize that to become a truly fine artist takes many years. I would, therefore, like a position in a connected field. With my background I am confident that I could be of service to you in some capacity.

If you have an opening either now or in the near future I would sincerely appreciate your reply, and be happy to have an interview.

Thank you.

Very truly yours

Rochelle Schindler
ROCHELLE SCHINDLER

April 29, 1965

Miss Eva Lee
c/o Eva Lee Gallery
450 Great Neck Road
Great Neck, Long Island, New York

Dear Miss Lee:

Thank you very much for your letter of the 28th. It's very thoughtful of you to supply this information so that our Gallery records can be made as complete as possible.

Once again, if at any time I can be of assistance to you, please do not hesitate to call on me. Thanks again and all best wishes.

Sincerely,

EGH:rg

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THE BRITISH MUSEUM

Long we missed -
we decided then
it was a non-
stop meeting from a
foul - up. As for no fog, no
rain. Only remained
happily here. We are
being very much the
tourists and proud of it.
never without a camera.
One day we'll be you with
our picture.

Love
Marion & Neil

PART OF THE ARTICLES OF MAGNA CARTA
containing the demands of the Barons which were granted by
King John in the Great Charter, 15 June 1215
(Add. MS. 4838)

(Copyright)

PRINTED IN GREAT BRITAIN BY A. V. FRY & CO., LTD., LONDON.

MSS 40

OXFORD

ENGLISH BACH FESTIVAL

JUNE 28 - JULY 4

Mrs. Edith S. Halpern
Downtown Gallery
465 Park Avenue
New York City
New York
U.S.A.



May 18, 1965

Mr. S. J. Di Bitetto
Assistant Treasurer
The Chase Manhattan Bank
410 Park Avenue
New York, New York 10022

Dear Mr. Di Bitetto:

As my signature on the enclosed slip indicates, the sample signature by Richard F. Miller is known to me.

I have known Mr. Miller for some time and have employed him as my personal secretary for two years and have never had reason to question his honesty and reliability.

The Downtown Gallery records have just been transferred to your branch from that at Rockefeller Center and you can ascertain from these that Mr. Miller is authorized to cash Downtown Gallery checks, which is an indication of my trust in him.

Sincerely yours,

BGH/tm

A letter has, has not, been written.

SMITHSONIAN INSTITUTION
WASHINGTON 25, D. C., U. S. A.

SHIPPING INVOICE

Registrar File No. _____

Date April 22, 1965

To

Mrs. Edith Grigor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Recommended _____
Head Curator.

Approved Dr. David W. Scott
Bureau Director.

Date shipped _____ by REA PREPAID
Prepaid; Collect; Messenger.

Initiated by National Collection of Fine Arts, Division of Smithsonian Institution

The material listed below contained in 1 box is transmitted as—

- (1) a gift. (3) in exchange. (5) return of material borrowed. (7)
(2) a loan at your request. (4) for examination at our request. (6) return of material sent for identification.

LIST OF SPECIMENS

NAME OF OBJECT	LOCALITY	COLLECTOR	CATALOG No.	NUMBER OF SPECIMENS
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"A Few Shapes" by Arthur Dove oil on canvas

REA PREPAID

RETAIN THIS COPY FOR YOUR RECORDS

Note.—Loans are made for 2 months unless otherwise stipulated.

In connection with material sent out for identification all types and uniques must be returned.

Retention of any other material is permitted only on definite arrangement.

Received the above in good order on 4/23/65

By [Signature] (Date)
(Name)

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May 5, 1965

Dr. Alto Ashley,
23 Sylvan Road
Baldwell, Maine
94347

Dear Dr. Ashley:

Forgive me for this tardy reply. The Gallery has been closed since April 15th and as you may have read, we are involved in a very difficult moving project at the moment which occupies every moment of my time shuttling back and forth between my present quarters and the new galleries at 465 Park Avenue.

Since the Exhibition is scheduled for July and there is sufficient time to plan this carefully, I feel rather relieved. However, I will communicate with the Zorachs in the near future so that we may discuss details, etc., and will get in touch with you the latter part of this month. Please be patient.

Sincerely,

RM/JS

April 20, 1965

Mr. Irving Lunts
The Irving Galleries
Astor Hotel, 932 East Juneeau
Milwaukee, Wisconsin

Dear Mr. Lunts:

I am rather disturbed because we have heard nothing from you since the eleven prints were shipped to you on December 18th - despite the fact that Mr. Grode wrote you subsequently - on March 24th. Since we have a responsibility to the three artists involved, we will be obliged to demand that you return these on receipt of my letter. I am sure you will understand our position in the matter.

Sincerely yours,

EGH/tm

SMITHSONIAN INSTITUTION

WASHINGTON, D. C. 20560

Library of the National Portrait Gallery
and the National Collection of Fine Arts

14 May 1965


Mrs. Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Mr. Harry Lowe, our Curator of Exhibits, tells me that he has discussed with you the disposal of some material from your art library, and that you will be shipping us a collection of catalogs (and books?) in the near future. We very much appreciate your consideration and will be delighted to receive them for the National Collection of Fine Arts Library, since we hope to build a strong art research collection here in the coming years, especially in American art.

Mr. Lowe tells me that you are just now involved in moving the gallery. I realize that such a move entails a great expense of your time and energy, but hope that when time permits I shall have the opportunity of meeting you to thank you personally.

Yours truly,



William B. Walker
Librarian
NPG/NCA Library

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JOSLYN ART MUSEUM

Omaha, Nebraska 68102

April 24, 1965

Downtown Gallery
32 E. 51 Street
New York, New York

The Rattner and Shahn paintings, along with the one consigned to Dr. Bigard in care of the Museum, arrived safely on Friday, April 23. Thank you for sending them so promptly.

J. Johnson, Secretary to
Eugene Kingman, Director



NEW YORK STATE COUNCIL ON THE ARTS

April 27, 1965

The Downtown Gallery
32 East 51 Street
New York, New York

Gentlemen:

Enclosed please find a New York State voucher which we would appreciate your signing, dating and returning to this office. We will then be glad to process your claim for payment.

Thank you.

Cordially,

Samuel W. Rosenberg
Samuel Rosenberg
Office Manager

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BOWDOIN COLLEGE MUSEUM OF ART
WALKER ART BUILDING, BRUNSWICK, MAINE



23 April 1965

Dear Mrs. Halpert,

I am deeply grateful to you for sending the fascinating information about your 1941-42 exhibitions of the work of Negro artists. I can just imagine what the first opening must have been like the day after Pearl Harbor with Josh White entertaining. I am beginning to think that most of the important history of the last thirty years of American art took place in the Downtown Gallery. You may be sure that the material you sent will be most useful to us and that we will cherish it.

With warm regards,

Yours sincerely,

Marvin S. Sadik
Marvin S. Sadik
Director

MSS:kr

Mrs. Edith Gregor Halpert
Director
Downtown Gallery
32 East 51st Street
New York, N. Y. 10022

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two floors of the Museum.

Perhaps the best measure of the high standards which governed its selection is the fact that the Museum purchased ten drawings from the show for its permanent collection. Several others have been sold to private collectors and the critical response to the show has been most gratifying.

Hostess Committee:

The Hostess Committee, Mrs. Michael H. Irving, Chairman, welcomed the Friends and guests at the Museum's private openings and other social events. Its members have contributed greatly to the pleasure of these occasions.

Neighborhood Committee:

Mrs. Robert Bendheim has been appointed Chairman and Mrs. Norman M. Schneider, Vice-Chairman, of the new Committee, which will begin operations next fall. Its purpose is to interest neighbors of the new Whitney Museum, at Madison Avenue and 75th Street, in the Museum's activities and those of the Friends.

Publications Committee:

The Committee, Roy R. Neuberger, Chairman, was allotted a budget of \$6,500 to help the Museum improve certain of its publications. It spent \$2,500 in partially underwriting the cost of the exhibition catalogue, The Friends Collect; \$1,000 on the catalogue of the Museum's 1964 Annual; \$2,500 as a partial subsidy of The Whitney Review, 1963-64; \$500 on color plates of Friends' Acquisitions.

May 13, 1965

Mr. Edward W. Warwick
Associate Art Director
H. W. Ayer & Son Inc.
West Washington Square
Philadelphia 6, Pennsylvania

Dear Mr. Warwick.

In reply to your letter of May 11th addressed to Mrs. Halpert, I must tell you that you have been misdirected. We do not represent Charles Burchfield. I believe his work is handled by the Rahn Gallery.

I am sorry that you were inconvenienced.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Acquisitions (continued):

PAINTINGS

Charles Hinman: Lift

Morris Louis: Tet

Tom Wesselmann: Great American Nude, Number 57

Only one of these artists (Marca-Relli) was previously represented in the Museum's collection. All of the acquisitions fill important lacks. The Wesselmann adds a striking example of "Pop" art to the Museum's holdings, while the Lewis canvas, some 9 feet wide is a major work by this recently deceased painter. It is perhaps significant of the vitality of American sculpture today that the majority of purchases were made in this field.

Activities Committee:

Reactivated and enlarged, this Committee, with David A. Prager, Chairman, was charged with evaluating the Friends' program, developing new activities and proposing committees to carry them out, subject to Board approval. The Committee reviewed many suggestions, and recommended the establishment of two new committees, a Special Events Committee and a Neighborhood Committee. Both are described hereafter.

The Activities Committee will continue to review periodically the Friends' whole program and report its findings to the Board.

Exhibitions Committee

With Donald M. Blinken, Chairman, the Committee organized A Decade of American Drawings - the eighth loan exhibition by the Friends. Its theme, as defined by the chairman in his foreword to the catalogue, was "the quality and diversity of American drawing during the past decade." It included 104 works by 86 living artists, and filled

dinner beforehand -

Just let me know
when to expect you and
either I or Dan McClelland
will meet your plane
and bring you to my
house - (address as above)

With every hope of
seeing you there

Best greetings

Adelyn

MacArthur

the rose-coloured Fortuny silk
background in the new gallery
but must admit that it is
arresting in contrast to the
cold, austere ramp beyond.

Now, I'm really writing
not to tell you especially
about this but rather -
thinking ahead to the night
of Friday, May 28th, to ask
if you will stay with me
at my house for the occasion.

It will be a pleasure
to have you here and I'll
see that you get back
and forth and to

MARC CHAGALL — JACQUES LIPCHITZ — Paintings and sculptures on Jewish subjects by the two great contemporary artists.

ARCHAEOLOGY — An outstanding collection of antiquities from the Land of the Bible and neighboring countries. Discoveries from synagogues of the 2nd to the 6th century.

TRENDS IN ISRAEL ART — A special select exhibition of works by contemporary Israel artists which will be opened at the nearby Convention Center (Binyanei Ha'ooma).

In the hope that this will interest you, we have taken the liberty of attaching a card to enable you to become a member of the America-Israel Cultural Foundation. Your support of the Foundation will benefit the Israel Museum directly.

Could you help us and tell your friends of the various TV programs and events that are taking place here. If you should require additional pledge cards, please ask for them from the America-Israel Cultural Foundation, 2 West 45th Street, New York 36, New York.

I hope that you will make a date with yourself to see this exciting new museum for yourself in the very near future.

Cordially yours,



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in order to see in 10 days, I would appreciate
a reply at your earliest convenience.

Colgate, Wis
R.R. 53017
16 May '65

Mrs. Edith J. Halpert
Downtown Gallery
N. Y. N.Y.

Dear Mrs Halpert;

Ed Jewandowski, of Milwaukee,
Gauts an old friend & mine, suggested I get in
touch with you. I tried last Christmas, while I was
in Connecticut and N.Y. but failed to make contact.

I have been invited by several Modern
Art galleries, which I saw thru, with photos of my
work, to bring some paintings in this spring. I expect
to be in New York the first week in June, driving from
Wisconsin, and staying in town. commuting by train.

If you would care to see my work, perhaps
I could make an appointment with you some afternoon, if
you would let me know which day would be best, and your
preference as to; Landscapes, Life, Still Life, Portraits or
Ecclesiastical work?

Sincerely Yours.

(Gene Smith)

Have a A.P. Wire News clip of
you - Oct. 1964. Still in my files! and this...

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FLUGPOST
AIR MAIL
PAR AVION



THE DOWNTOWN GALLERY

32 East 51st Street

New York 22

(Bestimmungsort - Lieu de destination)

U.S.A.

(Bestimmungsland - Pays de destination)

AEROGRAMM
AIR LETTER
AÉROGRAMME

NICHTS EINSCHLIESSEN, SONST KEINE BEHANDLUNG ALS AEROGRAMM

ANSENDER: ANTON SCHROLL & CO

Spengergasse 37

Vienna V. / AUSTRIA

ANTON SCHROLL & Co.
BUCH- UND KUNSTVERLAG
WIEN, V., SPENGERGASSE 37

a publishing information regarding sales transactions, others are responsible for obtaining written permission of artist and purchaser involved. If it cannot be ascertained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

904

JEFFERSON
GALLERY

27 APRIL 65

MRS. EDITH G. HALPERT
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

DEAR MRS HALPERT,

THANK YOU FOR SENDING THE PHOTOGRAPH OF THE O'KEEFFE LAND-
SCAPE. OUR CLIENT DID NOT RESPOND FAVORABLY TO THIS PARTICULAR
PAINTING. I HOPE THAT YOU HAVE NOT EXHAUSTED YOURSELF
WITH YOUR MOVE TO YOUR NEW QUARTERS. I WILL BE ANXIOUS TO
SEE THEM ON MY NEXT TRIP TO NEW YORK.

SINCERELY YOURS,


J. THOMAS JEFFERSON

JTJDF
ENCL 1

7917 IVANHOE
7606 XXXXXX

LA JOLLA
CALIFORNIA

TEL. GL9-3020

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SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.
CONSTITUTION AVENUE AT TENTH STREET

12 May 65

Edith —

All is shaping up beautifully —
and only mildly behind schedule.

Forget about the lithographs
"Arch No. 1" — if you were thinking
of giving all those cartoons.

We have both prints on hand
(No. 1 and No. 2) and our registration
has a full record. Full details
when I see you.

Love,
Harry

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purchaser is living, it can be assumed that the information
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700 PROSPECT STREET,
P. O. BOX 1311,
LA JOLLA, CALIFORNIA
TELEPHONE: 454-0183

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April 23, 1965

Mrs. Edith Halpert
The Downtown Gallery
32 E. 52nd Street
New York, N. Y.

Dear Edith:

I thought for awhile I would be able to return to New York in May, but as things now stand there is no chance.

At this time I would like to know what paintings would be available from either the gallery or your collection for the Harnett, Peto and Haberle exhibition. I would greatly appreciate photographs of the ones that we could borrow.

Enclosed is a list of the loans committed to date. I am hoping for about fifty paintings and as you can see I have a way to go. Also enclosed is a listing of the details of the exhibition.

As I told you in New York, I have been working with Alfred Frankenstein from the beginning. I am aware that you and he have had your differences and it is my sincere wish not to cause anymore difficulties, but in truth I need your help to make this exhibit a reality. If you are aware of any collectors that do not appear on my list I would like to have their addresses so that I might contact them about the show.

I should have some news on the Arthur Dove painting shortly.

Best wishes and regards from Earle Grant.

Sincerely,



Donald J. Brewer, Director

DJB:am

5/7/65

Dear Edith -

I arrived N.Y.C. Monday, May 19th
Will be staying at the St. Moritz
As you will have moved, I'm
sure, have word how I can
reach you. Also plan to take
a few minutes rest to "sit a
spell."

See you soon. Love
Helen



SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

38 EAST 88TH STREET, NEW YORK, N. Y. 10021

(212) UN 1-8270

SKOWHEGAN, MAINE

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May 13, 1965

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

You were great to give all those things to the School.
I think it will just about furnish the new faculty
cottage.

Bill has gone to Maine for a week and before he left,
he asked if I would tell you "you are a doll!" That
goes double -- so now you are two dolls!

After all of your gifts arrive in Maine in June, we
shall have them appraised and send you a statement
for Uncle Sam's tax man.

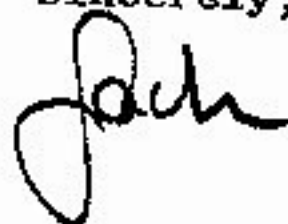
I know you are still busy as hell so tell Tracy to
put on your calendar that you will be going to Skow-
hegan with the Lindens in early August.

There will be a Trustee meeting on August 5th and on
the 6th -- in the evening -- we shall have the
Roundtable on "What Is New In American Art and Why?"
Bart Hayes will be moderator and the panelists will
be Lloyd Goodrich, Henry Geldzahler and Frank O'Hara.

Also, plan to stay for the seminar on Saturday after-
noon the 7th.

Much love and again, many thanks to you.

Sincerely,



John Eastman, Jr.
Director

je/ms

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April 22, 1965

Mr. Richard Brauer
The Sloan Galleries of American Paintings
Valparaiso University
Valparaiso, Indiana

Dear Mr. Brauer:

It was very pleasant talking with you the other day and, as I promised at that time, I'm sending along the photographs of the paintings we discussed then.

The prices of the paintings are as follows:

Charles Demuth	W. C. Woman with Parrots 1912	\$3500.
	Tempera Poster Portrait 1924-28	\$6500.
Ben Shahn	W. C. Blue-Throated Vulture 1962	\$4000.
	Tempera Bach 1962	\$4000.
	Tempera Senate Hearing - Lafollette Thomas 1937	\$4000.

I'm also enclosing a consignment for the photographs. Would you please sign the blue copy and return it to the Gallery. Please also return the photographs as soon as you have finished with them. Thank you.

Sincerely,

EGH:rg

May 18, 1965

Mr. William Blindow
Franklin Junior School
596 Middlex Avenue
Metuchen, New Jersey

Dear Mr. Blindow:

Thank you for your letter of May 8th and please forgive our delay in replying. We have been in the process of moving to our new quarters here at 465 Park Avenue and every moment of the past several weeks has been taken up with this project.

At this moment all of our records are still packed and we must beg your indulgence for the time being. As soon as we are ready to function normally again, you will hear from Mrs. Halpert.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

May 7, 1965

Miss Linda Lichtenberg
4201 Massachusetts Avenue, N.W.
Washington, D. C. 20016

Dear Miss Lichtenberg:

I was so glad to hear from you and of course pleased that you are enjoying your Shahn and Marin.

Naturally I agree with you that the Morris exhibition is superb. Not only is Morris' work outstanding, but the installation is really remarkable in the spacing and especially so in the juxtapositions. His painting FORMS IN RECESSION is priced at the minimum figure of \$400, and I am afraid that there is nothing we can do under the circumstances as - in fact - his prices are so far below the market value that I would not dare to suggest a cut. If it would facilitate matters, you may split the payments over a period of six months. As it is our practice to have all sales in an outside exhibition clear through the consignee, we would prefer to have you make the purchase at the Corcoran. A copy of this letter is being sent to Mr. Madigan there so that he may be apprised of the matter and the understanding as to the payment arrangements.

Indeed I will be very glad to see you on Thursday, May 20th at our new address. Incidentally, it is the Ritz Tower at 57th Street and Park Avenue on the Concourse level.

My best regards.

Sincerely yours,

EGH/tm

April 23, 1965

Mr. H. A. Howland,
The Chase Manhattan Bank,
30 Rockefeller Plaza,
New York, N. Y. 10020

Dear Sir:

This is to authorize you to reinvest the proceeds of
the \$100,000.00 C. I. T. Financial Corporation
paper, when it matures, for a period of 270 days.

I also wish to transfer \$50,000.00 from the funds of
The Downtown Gallery Inc. to a Time Deposit, to mature
November 1, 1965.

Yours very truly,

THE DOWNTOWN GALLERY INC.

RCH:js

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established after a reasonable search whether an artist or
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MADISON SQUARE GARDEN

The National Arts & Antiques Festival
November 13-21, 1965

OFFICES: 97 DUANE STREET, NEW YORK 7 - BEEKMAN 3-8010

May 3, 1965

Edith Halpert, Downtown *Gallery*,
32 East 51st St.
New York, N. Y.

Att: Miss Edith Halpert

Gentlemen:

Will you join us in an interesting adventure designed to present art in a new way to the people of the city?

For many years we have produced the largest antique show in New York with an accent on all artifacts. Following an outstanding show at Madison Square Garden last month, we are undertaking a new type of show with emphasis on the fine arts--a panorama of all the arts from ancient times to the present.

During the 9-day period from November 13th through the 21st, 1965, we are staging at Madison Square Garden a panechnicon--an arts and antiques festival--including a cross section of the arts "from the Coptic to the optic." The show will consist of 200 exhibits plus a large area in which we will present a series of sixty 10-foot panels, each representing a different period, school or technique in art.

I know that there are several areas in the arts that you have represented with great distinction during the years, and I would like very much to have you represented at one or more of these panels with one or a variety of artists. Your participation can be arranged at no cost to you.

I would appreciate an opportunity to talk to you at your convenience about the project for whatever advice and suggestions you would care to make.

Very cordially,

NATIONAL ANTIQUES SHOW INC.

Nathan Mager
N. H. Mager,
Director

Please
NHM/sb

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West Washington Square, Philadelphia 6
Area Code 215, Telephone 925-0100

Miss Edith Gregor Halpert
Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Miss Halpert:

Our client, Container Corporation of America, has indicated an interest in the work of Charles Burchfield, whom we understand you represent. We would like to determine whether you think Mr. Burchfield would be interested in working with us on the "Great Ideas of Western Man" series which, I am sure you know, has been appearing well over ten years.

If Mr. Burchfield is interested, we would to obtain some color samples of his work -- preferably 35 mm color transparencies -- and a general idea of the prices that he receives for his paintings. We would also like biographical notes. This material would be presented to the client at the biannual meeting in Aspen, Colorado, this coming June.

We thank you in advance for your kind assistance, and we hope to hear from you at your convenience.

Sincerely,



Edward W. Warwick
Associate Art Director

May 11, 1965

EWW:rg

W. F. Owens
Haverhill, Mass.

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Miss Linda H. Lichtenberg

4201 Massachusetts Ave., N. W., Washington, D. C. 20016

Page Two
May 6, 1965

York. Could I stop in to see you either the 20th, 21st or 22nd of May?

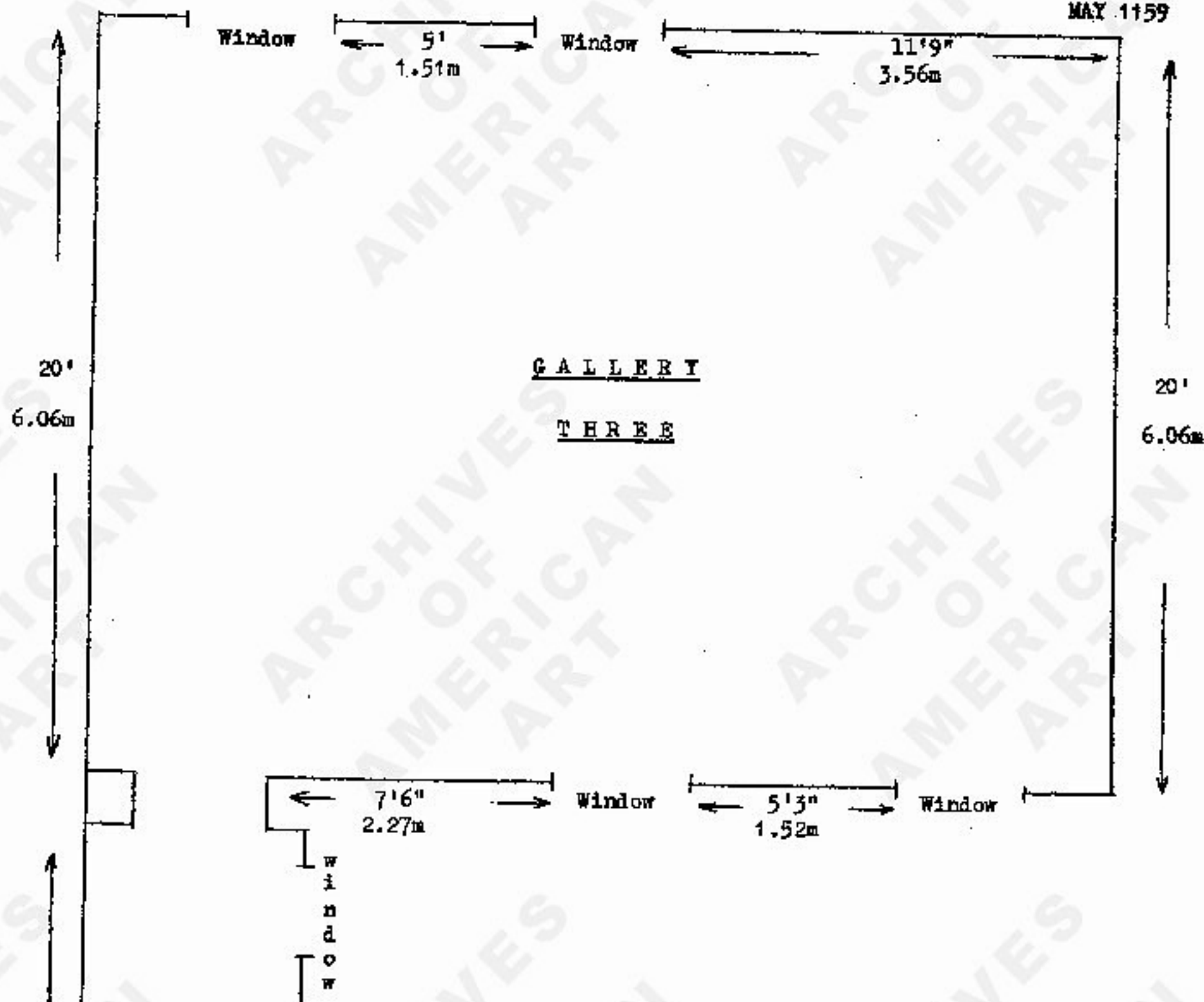
In the meantime, I hope you are well and I look forward to hearing from you.

Sincerely,

Linda H. Lichtenberg
Linda H. Lichtenberg

LAYOUT OF THE LEICESTER GALLERIES, 4, AUDLEY SQUARE,
SOUTH AUDLEY ST, LONDON, W.1.

MAY 1159



GALLERY

THREE

APPROXIMATE WALL FOOTAGE:

GALLERY ONE : 50'

April 26, 1965

Dr. Barnet Fine
70 Grove Street
Stamford, Conn.

Dear Dr. Fine:

The enclosed note is self-explanatory. If you are interested in pursuing this matter, I will be glad to carry on if you can arrange to send me a photograph and will also list the name of the foundry which - according to Alexandre Rosenberg - appears on your cast of the sculpture.

For your information, Mr. Spring, Jr. of the Modern Art Foundry finally paid us a visit and stated that he can arrange to make the mold of each of the Storrs we select without in any way affecting the surface of the original and of course the casting can be attended to subsequently. However, the molds will require a two to three week period, as the foundry is overwhelmed with work at the present time. I hope you won't mind. Meanwhile, if you like, we can lend you for the exhibition you mentioned several of the other examples by the sculptor. Won't you please let me know?

I will send you a letter stating that no more than three additional casts will be made of each sculpture and will be numbered respectively 2, 3 and 4.

Please let me know your wishes in connection with the Rodin and the exhibition in your local museum.

My best regards.

Sincerely yours,

EGH/tm

SCALE: 1" = 4'

2.5 cm = 1.22 m

10'6"
3.18 m

FOUR PANELS
EACH SIDE

10'6"
3.18 m

11'
3.33 m

2'
3'

DOOR

GALLERY
ONE

15'
4.57 m

4'6"
1.36 m

WALL PIPER

9'6"
2.88 m

5'
1.51 m

WINDOW

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hotel tudor 304 EAST 42ND STREET NEW YORK 17, N.Y.



area code - 212

YUKON 6-8800

calls HOTEL TUDOR NEW YORK

April 27, 1965

The Downtown Gallery,

Gentlemen:

On suggestion of Burke, Bernet's I telephoned yesterday to inquire of ~~you~~ the availability of work by Wm. Hartnett and John Peto in particular.

Although I expect to return to the City in a month from abroad, I'm not sure I will have time there to visit you in your new location. I wonder therefore if you would find it convenient to let me know what you have of these two men, history, cost, any other other information about them, and send it to my home address, which is Garrett Park, Md.

Thank you.

Sincerely yours,
William H. Harris

↑
operator please use this
address

12 May 1965

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Charles Sheeler's death is still hard to accept. He was so much a part of the living history of American art that he represented a living institution; this was clear to me when we worked together on the Precisionist show. His personal humility only enhanced his stature. I know how close you were, how you fought for and helped him. It was a relationship all too absent today between most artists and their dealers.

I have written Musya to tell her how sorry I am and to wish her well. I want to say the same to you.

Sincerely,

Martin

Martin Friedman
Director

mf:dag

Information regarding sales transactions,
possible for obtaining written permission
of purchaser involved. If it cannot be
reasonably search whether an artist or
it can be assumed that the information
3 years after the date of sale.

Miss Linda M. Lichtenberg

4201 Massachusetts Ave., N. W., Washington, D. C. 20016

May 6, 1965

Mrs. Edith Gregor Halpert
The Ritz Tower
57th Street and Park Avenue
New York, New York

Dear Mrs. Halpert:

I hope by now you are comfortably settled and enjoying your new quarters. I still so enjoy my Shahn and Marin which I purchased from you a couple of years ago. They seem to do so much for my apartment!!

I think the Morris exhibition currently on view at the Corcoran is superb and I personally am very much interested in #39, Forms in Recession, 1952, 15 x 13. When I visited the Gallery last weekend, the staff member on duty was unable to give me any information concerning the price. I was wondering if you would be willing to accept an offer of \$300. for the painting.

I am about to assume a new position of handling the public relations and special events for the Washington Gallery of Modern Art on the 7th of June. Before then, I expect to be in New

May 18, 1965

Dr. M. F. Easton, Curator
University Art Collection
The University of Hull
E. Yorks., England

Dear Dr. Easton:

I hope you will forgive the delay in answering your kind letter of May 3rd and the fact that I am replying in Mrs. Halpert's stead. We have been in the process of moving the Gallery to our new quarters here at 465 Park Avenue and this project has consumed every moment for the past several weeks. Mrs. Halpert is still involved with contractors, carpenters, etc. Thus, we beg your indulgence.

Mrs. Halpert finds your project most interesting, but Samuel Halpert was many years older than she and she knows nothing of his early days abroad and therefore can be of no help to you at all. She did meet the Epsteins in London in the 1950's, but never heard of Hanson. She would love, however, to have a print of the photograph you mention and will gladly pay to have one made.

Many thanks for your patience and - again - please forgive the delay.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

MEA
Sent this
May 23

May 18, 1965

Mr. Sterling D. Emerson, Director
Shelburne Museum
Shelburne, Vermont

Dear Mr. Emerson:

Mrs. Halpert has asked me to extend to you her apologies for not having answered your kind letter of May 7th and to assure you that she will be in touch with you once things get squared away here at the new Gallery - 465 Park Avenue.

The move has been an incredible undertaking, but before much longer now we should be functioning normally again.

Thank you for your patience.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

apps.

April 24, 1965

Harry L. Bradley

<u>Artist</u>	<u>Title</u>	<u>Purchased</u>	<u>Cost</u>	<u>Value 4/65</u>
Davis	Color Notes for 'Rapt'	2/53	\$450.	\$2000.
Feininger	Baltic Calm	11/55	600.	
	Northern Settlement	11/55	600.	
	Westward	1/56	600.	\$3500. each
	None DG SP111 1955 18 1/2 x 10 1/2	12/55	550.	
O'Keeffe	Black Door with Snow II	10/56	1500.	3500.
	Blue B, 1959	4/61	8000.	10,000.
	It Was Red & Pink, 1959	5/61	9000.	12,000.
	Chicken in Sunrise	6/60	750.	
	The Flag	6/60	750.	1500. each
	Pink & Green Mountains III	6/60	750.	
	Trees & Picket Fence	6/60	900.	1800.

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COMMERCIAL OFFICE SUPPLY

DIVISION OF C. I. T. FINANCIAL CORPORATION

650 MADISON AVENUE • NEW YORK 22, N.Y.
telephone: PLaza 1-6524

Downtown Gallery
32 East 51st Street
New York, New York

April 28, 1964

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Gentlemen:

We purchased the following paintings from you in 1957:

<u>PAINTING</u>	<u>ARTIST</u>	<u>COST</u>			
Night Composition	Abraham Rattner	\$ 1,615.00	1954	92x18	2500.-
Two Figures with Rose	" "	3,400.00	1952	38x51	6000.
Farmscape #6	" "	1,020.00	1955	18x15	2200.-

It would be appreciated if you would advise us of the current market value of the aforementioned paintings so that we may insure them accordingly.

Yours truly,

M. J. Crowley, Jr.
M. J. Crowley, Jr.

MJC:tc

DELIVERY ADDRESS: 9 E. 59th STREET, NEW YORK 22, N. Y.



THE UNIVERSITY OF HULL
UNIVERSITY ART COLLECTION TELEPHONE 408960

Hon. Curator: Dr. M. F. EASTON, M.A.

The University,
Hull, E. Yorks.,
England.

3rd May, 1965

Dear Mrs Halpert,

I hope you will forgive my bothering you, but I wondered if you would be so kind as to help me in an investigation?

The daughters of an English painter, James Bolivar Manson (1879-1945), have been extremely generous to us with gifts of their father's work, and I want to write a memoir of him, in part as an expression of gratitude to them, but also because this Collection specializes in the period he represents. Manson was the closest English friend of Lucien and Esther Pissarro, and with the former founded a group called the 'Monarro' in the 1920s — as you probably know.

Miss Mary Manson, among other mementos, showed me a photograph, on the back of which is written:

'In Jacob Epstein's studio in the rue Belloni, Montparnasse, 7th June, 1903. Charles Polowetski, Bernard Gussow, J. B. Manson, and Samuel Halpert'; then, another statement: 'Halpert did a Beardsley portrait of him [i.e. of J.B. Manson].'

Unfortunately, at the moment, I have only one copy of this

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**DAYTON
TYPOGRAPHIC
SERVICE**



214 SOUTH
WILKINSON STREET
DAYTON, OHIO 45402
AREA CODE 513
PHONE 223-6241

May 12, 1965

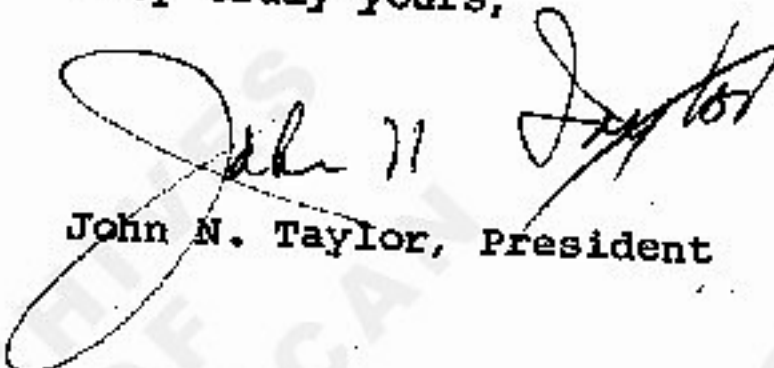
Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

The Museum of Modern Art has recommended that we write to you for information concerning available prints, suitable for framing, of Georgia O'Keefe's and Charles Sheller's pictures.

We would like to have prints satisfactory for hanging in our offices.

Very truly yours,


John N. Taylor, President

*whitaker
counts*

flakes of paint are already missing from the face of the woman. Under ultra-violet rays surface shows extensive restoration from different periods in the past. The right cheek and neck of the woman have been completely overpainted. There is more recent retouching to strengthen the outline of the nose and eyes and there is further older restoration on the costume and scattered over the background.

Suggested Treatment:

Painting should be faced, the old canvas and lining adhesive removed from the back and painting relined, using wax resin adhesive instead of glue. After lining, surface will be cleaned to remove excess lining adhesive, discolored varnish and old restoration. Painting will then be put on a Lebron stretcher. Areas of paint loss will be filled with gesso and retouched. It is probable that at least some of the old restoration is unnecessary in that it covers perfectly sound paint around an area of damage. New retouching will be done with color ground in non-yellowing synthetic resin varnish and surface of painting will be protected with spray coats of synthetic resin varnish.

Cost of restoration -

\$550.00

MMW:ip

for Mrs. Halpert

Pa 9/11/65

MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York • ENdicott 2-5514

Conservation of Paintings

April 30, 1965

Miss Edith G. Halpert
The Downtown Gallery
32 E. 51st St.
New York, N. Y. 10022

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.....
RESTORATION OF PAINTINGS - ESTIMATE

"The Lion Family", oil on canvas, glue lined, 25" x 30",
artist: Edward Hicks

Present Condition:

Old lining has deteriorated and is causing a buckling of the surface. Under examination with an ultra-violet lamp, large areas of old restoration are in evidence; also it would appear that the animals have been cleaned more recently than the background, so that the thickness of varnish varies from area to area in the painting.

Suggested Treatment:

It would be most satisfactory in the long run to face the painting, to remove the present lining and adhesive and reline the painting, using a wax resin adhesive instead of glue. After this, the painting will be cleaned and placed on a Lebron stretcher. Old retouching will be removed during the cleaning process and will be replaced with retouching done in color ground in non-darkening resin varnish. Surface will be protected with spray coats of synthetic resin varnish.

Cost of restoration - \$475.00 *fd*

"Mother and Child", oil on canvas, glue lined, 25" x 30",
American Primitive, artist unknown

Present Condition:

Under raking light surface shows numerous areas where paint is beginning to lift away from the canvas - this is due partly to age and partly to deterioration of the glue lining. Three small

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

May 3, 1965

Mr. Alfred Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Barr:

Mrs. Halpert has asked me to write to thank you for lending the John Storrs drawing, "Head of Marie Bonaparte," 1929 for our recent exhibition. The exhibition was extremely successful and the inclusion of this piece from your collection contributed greatly to this success.

I'm sure you will understand that the thousand and one details pertaining to the renovation of the new Gallery force Mrs. Halpert to spend a great deal of time in the new location and make it impossible for her to write and thank you personally as she would wish.

The drawing will be delivered to the Museum some time this week and, once again, thank you very much for making the success of the John Storrs exhibition possible through your generous cooperation.

Sincerely,

Robert J. Crede

RJG:es

UNISPHERE™

PEACE THROUGH
UNDERSTANDING

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INTERNATIONAL EXPOSITION AT FLUSHING MEADOW PARK
WORLD'S FAIR, N. Y. 11380 • AREA CODE 212 - WF 4-1964 • CABLE WORLDSFAIR

ROBERT MOSES
PRESIDENT

May 14, 1965

WILLIAM BERNS
VICE PRESIDENT - COMMUNICATIONS
AND PUBLIC RELATIONS

MARY JANE MCCAFFREE
DIRECTOR OF WOMEN'S ACTIVITIES
TEL: WF 4-2391

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Dear Mrs. Halpert:

More than 200 major newspaper and magazine Women's Editors have turned in their ballots for the selection of the 20 most outstanding women of the 20th Century. They were asked to vote for 10 living and 10 deceased from among a list of distinguished nominees. Portraits of the 20 will be exhibited in the Women's Hall of Fame Gallery in the Official Women's Hospitality Center at the New York World's Fair.

Recently, I wrote to you as Chairman of the Ballot Committee to inform you that you had been nominated. Although we were limited to only 10 living candidates, the Ballot Committee sincerely feels every woman who qualified as a nominee deserves the highest of honors.

The voting was extremely close, but the final count regretfully placed you just under the 10 limitation. You may be pleased to know that you received representative votes from every section of the nation.

Mr. Robert Moses will dedicate the Women's Hall of Fame Gallery on Thursday, May 27 at 4:00 p.m. Following the dedication, Mr. Alan C. Stoneman, President of Purex Corporation, Ltd. will give a reception honoring you and all other distinguished nominees. Formal invitations are on their way to you and the entire Ballot Committee joins me in the sincere hope that you will be able to attend this milestone event.

Your achievements do credit to our nation and to women everywhere. We believe that hearing about you through this program will serve as an inspiring example to the young women of today.

Sincere thanks for your interest and cooperation. As promised, your photograph is being returned to you under separate cover.

Most cordially,

Martha F. Allen

Martha F. Allen

MPA:fk

מוזיאון ישראל, ירושלים
THE ISRAEL MUSEUM, JERUSALEM

בצלאל, בית חננת תלמי לאמנות
מוזיאון שמואל כרמלסון למקרא ולעתיקות
גן האמנות ע"ש בילי רוז
חיבל חסד, מוזיאון התבלינות והנהגות
ובניין משרדים ע"ש שמואל ורבעה נוספים

Jerusalem, April 30, 1965.

Dear Edith,
Just the news, disregard the "pitch"

I am sorry that you cannot be with us on the 11th of May, for the opening of the Israel Museum. However, as a result of the tremendous interest the event has aroused, you will be able to participate in this great day vicariously. Special television programs on N.B.C., C.B.S. and A.B.C. have been scheduled in honor of this occasion.

N.B.C. is presenting a full one-hour color telecast on Sunday afternoon, May 9th. Please check your newspaper for the exact time and watch for notices of the other programs. I am sure you will enjoy them.

In addition, the world press including TIME, LIFE, LOOK and many other magazines will be carrying the story of the inauguration in pictures and words. (TIME has already reported the opening of the Shrine of the Book, which is part of the Museum.)

This intensive interest and extraordinary amount of coverage is due first and foremost to the fact that the Israel Museum is located in Jerusalem. Its uniqueness of concept and scope is undoubtedly another. Adding to the special character of this event is the fact that we have brought together for the Opening the following exhibitions:

OLD MASTERS AND THE BIBLE — A collection of more than seventy important paintings, tapestries, manuscripts, and objets d'art on Old Testament themes, on loan from forty-three museums and private collections all over the world.

REMBRANDT DRAWINGS AND ETCHINGS ON BIBLICAL THEMES — A collection of about fifty original drawings and etchings by Rembrandt on Old Testament themes.

.../.

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May 17, 1965

Mr. John Deegan
Santini Brothers
447 West 49th Street
New York, New York

Dear Mr. Deegan:

This will authorize you to release the painting **LITTLE JOE WITH COW** by Yasuo Kuniyoshi for the exhibition to be held at the Leicester Galleries in London.

Also, you may consider this authorization to release the Stuart Davises for the Smithsonian in Washington.

Sincerely yours,

Tracy Miller

May 5, 1965

Mr. Boris Mirski
166 Marlbury Street
Boston, Massachusetts

Dear Boris:

Our Bookkeeper has just called my attention to the fact that she is holding in her files a bill paid to Grippi which lists four frames we had made for the unframed drawings you sent to our Christmas exhibition.

I can't recall whether one or two of these pictures were sold but in any event, we returned whatever was left with the frames and I am therefore enclosing our slip and will make the deduction when we pay for the objects sold. Only one of these has been paid for to date but when we get settled in the gallery I will send you a check for the difference and wait for the clients to come across without holding you up any longer.

We are in such a state of confusion between packing our records and all the other objects in the Gallery, as well as my personal belongings including barrels of china, pots, African sculpture, books, clothes, etc. - plus my personal supervision of the remodeling which has not as yet been completed, with the Cardinal ready to throw me out in the street since we agreed to vacate these premises on April 30th, which you can understand, I am sure, probably got so mixed up in connection with the weather. I have to get them all together and we will call the young man whose name I don't remember. This is Sunday evening, where I am dictating in my apartment. To cap it all, my physical condition is getting worse by the minute and I can't follow the doctor's orders by entering a hospital at this time. After I move and get settled, I don't care what they will do with me. However, the Gallery at 465 Park Avenue is going to be so handsome that I may not require a doctor when the first show goes up. Please don't worry about me as this old war horse has weathered worse situations.

With love to you and the family.

As ever,

BM/JS

5 May 1965

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

We would be most grateful for your opinion of the current
market value, for our private use, of several works in the Walker
Art Center permanent collection. They are:

Yasuo Kuniyoshi 1893 - 1953
BATHER UNDER WATER
pencil on paper 12 x 9 1/4"

Yasuo Kuniyoshi
NUDE IN GREY CHEMISE, 1929
oil on canvas 14 x 22"

Yasuo Kuniyoshi
LAY FIGURE, 1938
oil on canvas 38 1/2 x 58 1/4"

Georgia O'Keeffe 1887 -
LAKE GEORGE BARN, 1925
oil on canvas 21 1/2 x 32"

Charles Sheeler 1883 -
BUILDINGS AT LEBANON, 1949
tempera on paper 13 3/4 x 19 3/4 (sight)

Charles Sheeler
MIDWEST, 1954
oil on canvas 18 x 32"

We have photographs of five of the paintings, which I here
enclose for your files.

I look forward to hearing from you and thank you for your
very kind attention.

Sincerely yours,

Linda Merritt

Linda Merritt
Registrar

Enclosures: 5

*Purchased
at Price*

Telephone Call

5/13/65

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

~~Mr Wayne Brantton~~

2410 Good Hope Road, S.E.
Washington, D.C.

~~N. 202-572-3781~~

has a John Marin W.C. 1921

19 7/8 x 14 1/2

"2 Sailboats off Coast of Maine"

Interested in selling

Mr David Kruger suggested he call.

write

results

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GUMP'S

250 POST STREET
SAN FRANCISCO 8

AIR MAIL

Mrs Edith Halpert
The Downtown Gallery
32 East 57th St.
New York, N.Y.

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HERE ARE SOME
JAPANESE BEETLES
INSTEAD —



**HAPPY BIRTHDAY
ANYWAY**

April 25/1965

Wishing you the best
Sincerely,
Paul Dennis Johnson

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I
WANTED TO GET THAT
**FAMOUS ENGLISH
SINGING GROUP**
TO ENTERTAIN YOU FOR
YOUR **BIRTHDAY**
BUT THEY WERE A LITTLE
EXPENSIVE SO ...



25B1354
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Flair

COUNTRY BEAUTIFUL

24198 W. BLUEMOUND ROAD, WAUKESHA, WISCONSIN • 53186

May 18, 1965

The Downtown Gallery
32 East 51st Street
New York, New York

Dear Sir:

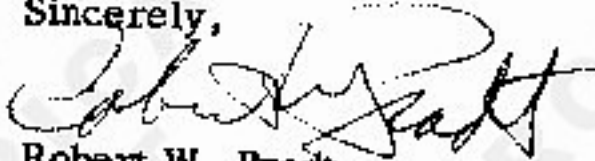
We are planning and assembling materials for a book about art in America. This publication will have all paintings in it reproduced in full color. We would like to have part of your collection represented in this hard cover, 160 page volume.

The paintings we are interested in are on the enclosed list. We need color transparencies, 4 x 5, 35mm or other color slides. Your director's written permission will be necessary to reproduce these paintings. Also, it is most important that we know as soon as possible what your charge will be for supplying color transparencies or slides.

With regard to credit lines, our policy is to credit each picture. Please let us know how you would like your credit line to read. If there are several involved, you could indicate with each transparency how the credit line should read.

Your cooperation will help to make this book one of the finest of its type. We assure you it will be produced in the traditional quality and craftsmanship exhibited in all previous COUNTRY BEAUTIFUL publications.

Sincerely,



Robert W. Pradt
Art Director

RWP/vjr
Enc.

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May 3, 1965

Mr. and Mrs. Edward H. Bennett, Jr.
390 Woodland Road
Lake Forest, Illinois

Dear Mr. and Mrs. Bennett:

Mrs. Halpert has asked me to write to thank you for lending the works by John Storrs for our recent exhibition. The exhibition was extremely successful and the inclusion of these important pieces from your collection contributed greatly to this success.

As you may know, we are in the process of moving the Gallery to a new location and the details attendant on the renovation of the new quarters and the move itself, of course, are taking up a great deal of Mrs. Halpert's time and energies. I'm sure you will understand that, because of this, it is just impossible for her to write and thank you personally as she would wish.

The sculpture was sent from the Gallery last week and was shipped directly to you. You should be receiving it shortly. In order to facilitate handling the paintings and engraving were sent together to Mrs. Boon and may be picked up from her. I am enclosing a receipt form and a return envelope. When the work arrives, would you be good enough to acknowledge receipt by signing the form and returning it to us?

Once again, thank you very much for making the success of the John Storrs exhibition possible through your generosity.

Sincerely,

Robert J. Grode

RJG:s

VASSAR COLLEGE ART GALLERY



Poughkeepsie · New York

May 18, 1965

Mrs Edith G Halpert
The Downtown Gallery
32 East 51st Street
New York, N Y

Dear Mrs. Halpert:

I have been trying for MONTHS to get my colleagues to look at the Shahns but they are always too busy so I am sending back the photographs. Next year things will be simpler I hope.

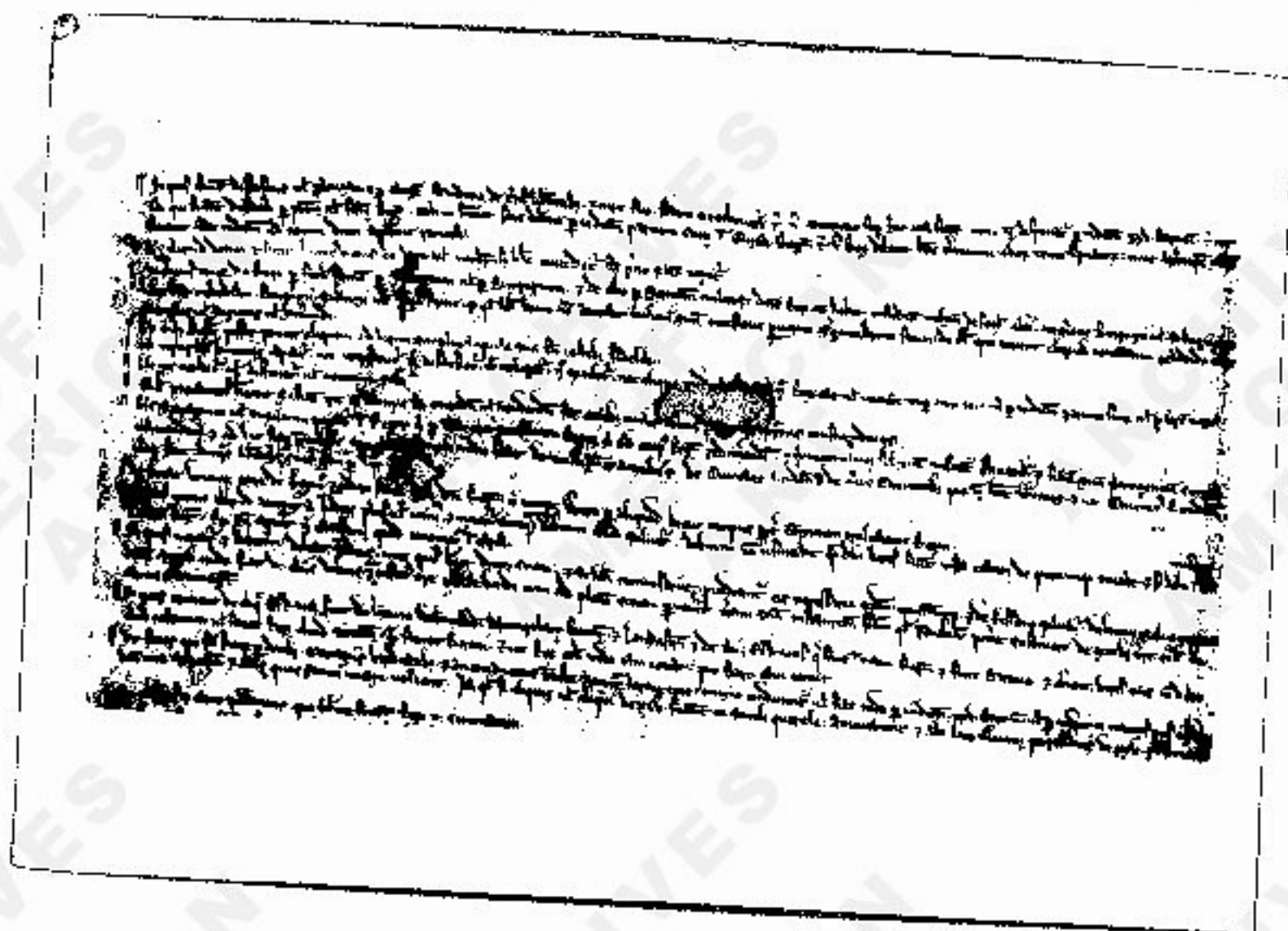
Our Sheeler has been much admired and we want to thank you again for letting us have it.

Most sincerely (and apologetically)

Thomas J McCormick
Thomas J McCormick
Director

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W. P. MARSHALL, PRESIDENT

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NL	Night Letter
LT	International Letter Telegram

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PFA 189 (20)(19) DEB 292

DE HBA045 PD HB CHICAGO ILL 28 406P ODT

1965 APR 28 PM 5 24

TRACY MILLER, CARE DOWNTOWN GALLERY

32 EAST 51 ST NYK

OUR SCULPTURE AND PAINTINGS COME BACK TO 390 WOODLAND ROAD,
LAKE FOREST, ILLINOIS, EXCEPT, OF COURSE, THAT COCK OF THE
MORNING IS RETURNED TO MRS. BENNETT SR., IN TRYON, NORTH CAROLINA

EDWARD H BENNETT JR

(08).

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ART IN AMERICA

635 MADISON AVENUE

NEW YORK 22, N.Y.

MURRAY HILL 8-7800

April 28, 1965

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CARL ZIGROSSER

here there sent
Downtown Gallery
32 East 51st Street
New York, New York

Attn: Miss Edith Halpert

Dear Miss Halpert:

To illustrate an article
in a forthcoming issue of ART IN AMERICA,
we will need two 8 X 10 glossy prints:
1) Marin: Brooklyn Bridge, and 2) Cug-
lielmi: Brooklyn Bridge Destroyed by a
Bomb. Would you please send these photo-
graphs at your earliest convenience, to
my attention.

Thank you.

Sincerely,

Mary Tsirpanlis
(Mrs.) Mary Tsirpanlis
Executive Secretary

mt

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Dear Edute,

Though I knew it was bound to come, it was reassuring to see things in the windows facing on the street, at 32 E. 51st, and things still going on inside. And then when I called the other day to ask the whereabouts of one of the Sheeler paintings done for that long ago Mortimer Power Portfolio, it was like a physical blow to be told that you were gone away - and half way to installation, in the Ritz Tower.

And now, today, was the shade of Sheeler's death. A merciful release for him, but it must have seemed to be one last cruel coincidence.

(Paintings underlined are confirmed)

LOAN COMMITMENTS TO HARNETT, PETO AND HABERLE EXHIBIT

Arizona State Univ.
Tempe, Ariz.

Albright-Knox Gallery
Buffalo, N. Y.

J. W. Alsdorf
Winnetka, Ill.

Mrs. John Barnes
Norwalk, Conn.

Alfred H. Barr, Jr.
New York

~~Berry-Hill Galleries~~
~~New York~~

Boston Museum of Fine Arts

Mr/Mrs. Irving Burton
Huntington Woods, Mich

Chicago Art Institute

Detroit Institute of the Arts

Mrs. Vera Demmer
New Haven Conn.

Mr/Mrs. Lawrence A. Fleischman
Detroit

Flint Institute of the Arts
Flint, Mich.

Mr/Mrs. Martin Grossman
New York

The Rack by John F. Peto

Music and Literature by
William Harnett ✓

Golden Horseshoe by William Harnett

Office Board for Christian Frazier
John F. Peto

Box of Books by John Peto ✓

~~Fruit by William Harnett (questionable~~
~~origin)~~

Student's Materials by John F. Peto
Old Time Letter Rack by Peto

Still Life by John F. Peto

For Sunday Dinner by Harnett

After Night's Study by Peto
American Exchange by Harnett

Bachelor's Drawer by Haberle

Japanese Doll by Haberle

Still Life, 1884, by Harnett

Meerschaum Pipe, 1886 by Harnett
Still Life by Harnett

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COPY

May 3, 1965

Dr. J. W. de Gruyter
Haags Gemeentemuseum
Stadhouderslan 41, Postbus 72
The Hague, Holland

Dear Dr. de Gruyter:

I am sorry that there has been some delay - this time on our part, but I have been seriously ill and furthermore we are moving from our present location to new quarters at 465 Park Avenue. We expect to be in there by May 10th.

As I told you during our telephone conversation, I was under the impression that Dr. Beeren was coming to the U.S.A. in order to make a personal selection and therefore did nothing about the matter. I wrote to Dr. Wijzenbeek as a matter of fact on February 2nd, but did not receive a reply.

Under separate cover, I am sending you photographs of the paintings and drawings other than those illustrated in the various catalogs which Dr. Beeren took with him during his visit. These are being forwarded to you via Air Parcel Post.

I note that the exhibition is scheduled for July-August of 1965. I hope to be there during July after opening a Downtown Gallery group exhibition in London.

In making the final selection, the Gemeentemuseum can be guided by the dimensions of the individual pictures. All of these are listed on the reverse side of the photographs. You will note that our measurements have width preceding height, but all the photographs will be marked "top".

If you will be good enough to communicate with me, we will prepare for pick-up all the paintings in our possession and of course you will no doubt write to the public and private owners directly regarding the outside loans. However, I would like to be apprised at your earliest convenience about the prospective date for the pick-up so that we will be ready. Would you also let me know what papers we are to fill out, etc.

Sincerely yours,

EON/tm

P.S. We will of course supply you with the addresses of the museums and private collectors and I would suggest that all future correspondence from the Gemeentemuseum be addressed to 465 Park Avenue (Ritz Tower), New York 10022.

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FS

MILLER DOWNTOWN GALLERY RITZ TOWER HOTEL 465 PARK AVENUE
NEWYORK

OR DOWNTOWN GALLERY 32 EAST 51ST NEWYORK 22

WITH REGARD TO LETTER OF 7TH MAY CAN WE HAVE SOME
ASSURANCE THAT SHOW IS POSSIBLE

LEICESTER GALLERIES

COL 465 32 51ST 22 7TH

RCA



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Mrs. George Post
Mrs. Charles I. Rostov
Mrs. Carl L. Selden
Mrs. Yvor H. Smitter

EXHIBIT A

AGREEMENT OF CONSOLIDATION

THIS AGREEMENT, made by and between A.K. Cross Art School and Skowhegan School of Painting and Sculpture, Inc., each corporation organized and existing under the laws of the State of Maine.

Whereas, the said Corporations are incorporated for kindred purposes related to the teaching of art and all things related thereto, and desire to enter into an agreement for consolidation of such corporations;

Now, Therefore, the said Corporations do hereby agree to the consolidation of the corporations into a single corporation to be the said Skowhegan School of Painting and Sculpture, Inc., all pursuant to 13 M.R.S. §961 and such other laws of Maine that may be applicable.

The purposes and by-laws of Skowhegan School of Painting and Sculpture, Inc., in effect as of the date of this Agreement, and all officers and directors of Skowhegan School of Painting and Sculpture, Inc., the corporation resulting from this consolidation agreement; and all rights, privileges, powers, franchises and immunities of the said consolidating corporations shall be possessed by Skowhegan School of Painting and Sculpture, Inc., the corporation resulting from this consolidation.

In witness whereof and pursuant to the vote of the Trustees of A.K. Cross Art School at a meeting held at the office of Alan C. Pease, Esquire, Wiscasset, Maine on the _____ day of _____ A.D. 1965 and the vote of the Trustees of Skowhegan School of Painting and Sculpture, Inc., at a meeting held at The American Federation of Arts on the 6th day of May A.D. 1965, the parties have caused this instrument to be executed in triplicate originals this _____ day of _____ A.D. 1965.

Attest:

A.K. Cross Art School

by _____
Its

Attest:

Skowhegan School of Painting

by _____
Its

May 17, 1965

Mr. Wayne Bramboa
2410 Good Hope Road, S. E.
Washington, D. C.

Dear Mr. Bramboa:

I am sorry for the delay in writing in response to your telephone call of May 13th, but as you may know, we have been in the process of moving to our new quarters - 465 Park Avenue - and our normal business functions have become somewhat disturbed.

With regard to your John Marin watercolor TWO SAILBOATS OFF COAST OF MAINE, we would of course like to see the painting. If this would be difficult for you, could you send us a photograph, noting the dimensions and the price you had in mind.

Many thanks - and again, please forgive the delay.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

April 23, 1965

Mr. Nicholas Brown
The Leicester Galleries
4 Audley Square
London W.1, England

Dear Mr. Brown:

Frankly, I am embarrassed to write to you, but I do feel that I owe you an explanation.

For the past few months I have been quite ill and, while I am at the Gallery on and off, it is very difficult for me to concentrate on any one given project. The exhibition for you was about one half completed when this occurred and at this point I feel that I can resume and get the photographs off to you early next week. Now that we are closed to the public until we move into our new quarters in May, I will concentrate on the London exhibition and will send you groups of photographs certainly by the middle of next week together with all the pertinent data.

For your information, I sold this building about a year and a half ago and after searching for a long period found the most ideal space in New York. This is at the Ritz Tower Hotel, 465 Park Avenue - on the Concourse Floor. It will serve our purpose ideally. Fortunately, since we are closed during July and August, I can amend any errors I am making in the way of details during that period, but we have to leave these premises on April 30th.

I guarantee that I will send all of the informative material by the middle of next week. Meanwhile, would it be possible for you to borrow the Stuart Davis from the collection of E. J. Power. Davis is being honored by the newly set up National Collection of Fine Arts with its first one-man exhibition (memorial) of the work of a contemporary American and practically every painting from the estate has been invited, leaving us with several first-rate examples in the Gallery collection, but small in dimension and it would be wonderful if the large outstanding one in the Power collection could be made available to you. Won't you please let me know. Please bear with me. My best regards.

Sincerely yours,

BUCH- UND KUNSTVERLAG ANTON SCHROLL & CO IN WIEN

V., Spengergasse 37

THE DOWNTOWN GALLERY
32 East 51st Street
New York 22

April 23rd, 1965
no/gr

Post 5/8/65

Dear Sirs,

We are preparing a volume on the printing graphic,
for which we should like to have a reproducible
copy of a lithograph or a silk screen by BEN SHAWN.

We should be glad if you are in a position to help
us with this, and are looking forward to receiving
a favourable answer from your part.

Yours sincerely,
ANTON SCHROLL & CO

A. Schroll

ANTON SCHROLL & CO
V., Spengergasse 37
1070 WIEN

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others are responsible for obtaining written permission
with artist and publisher involved. If it cannot be
shod after a reasonable search whether an artist or
not is living, it can be assumed that the information
is published 60 years after the date of sale.

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Director

Art Museum Division

Historical Museum Division

Performing Arts Division

Science Museum Division

2218 Dodge St.
Omaha 2, Nebraska
Tel. 342-3996

May 11, 1965

Downtown Gallery
32 East 51st Street
New York, New York

ATTENTION: Mrs. Halpert

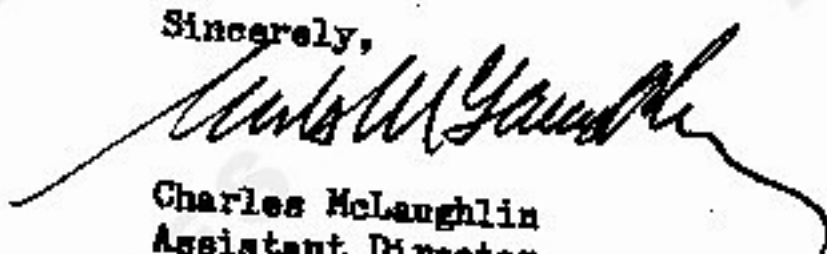
Dear Mrs. Halpert:

The Rattner painting has been shipped to you today via
REA Waybill 042736.

The Shahn has been sold. We will appreciate your invoice
and whatever information you have on this drawing.

Thank you for your kind consideration in shipping these
items to us. They attracted much interest with our prospective donors and I'm sure we will have better success on our next try.

Sincerely,


Charles McLaughlin
Assistant Director

CM/vp

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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*pub cd
6/6*

15500-23 Tustin Village Way
Tustin, California 92680
May 12, 1965

The Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Dear Sirs;

April 17, 1959 (bill of sale #3526), my husband and I purchased the "Passion of Sacco and Vanzetti" from the Downtown Gallery.

We have since realized that to enjoy a work is not enough but that we have a responsibility toward the work too. So for greater security we intend to catalogue our small collection and would appreciate your supplying us with the following information.

show #.
On the sales slip is indicated, "No. 15". Is this the 15th *No* pull of the edition?

How many prints were in the edition? *75*

Was the edition signed by Mr. Shahn after completion or in the silkscreen? *after completion*

And last, in order to properly insure the work, what is the value of this print today? *\$200.*

We would also appreciate your sending us any literature on forthcoming exhibitions at the Gallery.

Thank you very much.

Very truly yours,

Elisabeth

Mrs. Elisabeth Kaasan

THE CHASE MANHATTAN BANK

Rockefeller Center Branch

30 Rockefeller Plaza, New York, New York 10020

April 27, 1965

Mrs. Edith G. Halpert, President
Downtown Gallery, Inc.
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

Thank you very much for your letter dated April 23.

This will confirm that we have set up a \$50,000 Time Deposit on our books in the name of Downtown Gallery Inc. as of April 23, 1965 to mature November 1, 1965 with interest accruing at the rate of 4.40% per annum. I have further instructed our Custody Department to reinvest the proceeds of the \$100,000 C.I.T. commercial paper maturing on April 29, in the same paper for a 270 day period.

I received from your secretary the specimen checks for the three accounts. We have assigned new numbers to them in our 410 Park Avenue office and orders for the checkbooks have been placed with our printer. As soon as these are received I will call and perhaps you, George Hunger, Assistant Vice President at 410 Park Avenue, and I can get together for lunch.

We are indeed sorry that you will be leaving us here but on the other hand you are remaining in the Chase family and certainly it is our job to make things as convenient for you as possible.

With kind regards,

Sincerely,


E. A. Hoffman
Assistant Vice President

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CORRIDOR (8 PANELS) : 21'

GALLERY TWO : 71'

LONG PASSAGE : 47'

(one side 41')

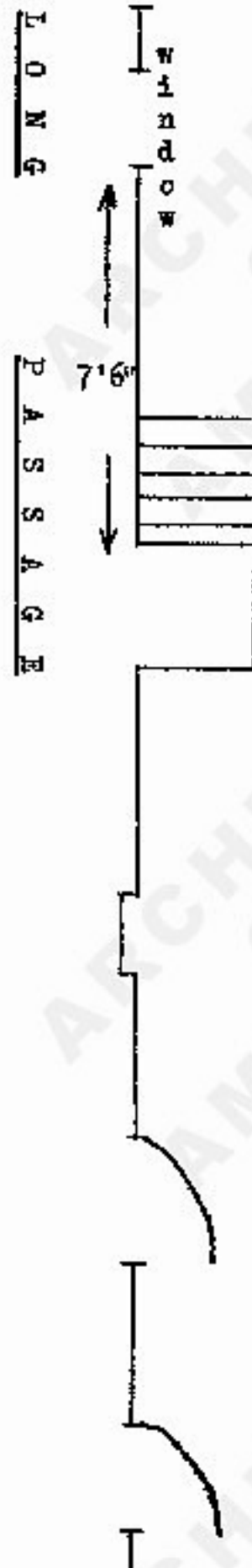
" " 6'

GALLERY THREE : 71'

HEIGHT OF HANGING AREA (AVERAGE) : 8'6"
2.60m

SCALE : 1" = 4'

" : 2.5cms = 1.22m



41'
12.42m

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April 23, 1965

Edizioni d'Arte Moderna
Rome, Italy

Attention: Sra. Siana

Dear Sra. Siana:

I was very happy to learn that Mr. Sweeney is making the final arrangements with you for the publication of the book on Stuart Davis and I am writing to advise you that I will be prepared to cooperate in any way in this project.

Sincerely yours,

EJH/tm

C: Mr. James Johnson Sweeney

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May 3, 1965

Mr. A. James Speyer
Art Institute of Chicago
Friends of American Art Collection
Chicago 3, Illinois

Dear Mr. Speyer:

Mrs. Halpert has asked me to thank you for lending the John Storrs sculpture, "Winged Horse," for our recent exhibition. The exhibition was extremely successful and the inclusion of this important piece from your collection contributed greatly to this success.

As you may know, we are in the process of moving the Gallery to a new location and the details attendant on the renovation of the new quarters and the move itself, of course, are taking up a great deal of Mrs. Halpert's time and energy. I'm sure you will understand that, because of this, it is just not possible for her to write and thank you personally as she would like.

The sculpture was sent from the Gallery last week and should be reaching you very shortly. I am enclosing a receipt form and a return envelope. Would you be good enough to acknowledge receipt of the work by signing the form and returning it to us?

Once again, thank you for making the success of the John Storrs exhibition possible through your generous cooperation.

Sincerely,

Robert J. Grode

RJG:s

Mr. Tracy Miller

7.5.65.

P.S. It has occurred to me since dictating this letter that Mrs. Halpert may have selected the pictures for me. If she has not done so, would you please let me know, and I will see what arrangements I can make. I have your new address, but would be grateful for your new telephone number.

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 23, 1965.

Mr. H. A. Howland,
The Chase Manhattan Bank,
30 Rockefeller Plaza,
New York, N. Y.

Dear Sir:

Confirming arrangements made by telephone with Mrs. Halpert this afternoon, we enclose sample checks with our new address and would appreciate new check books as soon as possible, as well as endorsement stamps and deposit slips.

Many thanks.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

May 5, 1965

Mr. Everett L. Goldman
President
Dunhill Construction Corporation
225 West 36th Street
New York 1, New York

Dear Mr. Goldman:

I owe you an apology but have been so preoccupied between the construction of the new Gallery and the work involved in moving so much valuable art, as well as my furniture, etc., that I have not had an opportunity to communicate with you.

The architect was insistent that we continue with our previous plans and I did not have the energy to fight with him about the matter, particularly since your figure exceeded his contractor's. I hope that you will forgive me and that I will have occasion to work with you in the future.

Sincerely,

RM/jg

April 29, 1965

Union Towel Supply
70 Johnston Avenue
Jersey City 4, New Jersey

Gentlemen:

As we are moving to new quarters and a different kind of operation, we will no longer need your service. Would you therefore be good enough to terminate our deliveries effective immediately.

We thank you for your kindness and cooperation in the past.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.
CONSTITUTION AVENUE AT TENTH STREET

April 22, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The painting by Arthur Dove, "A Few Shapes," was shipped to you today by air freight. We are sorry for the delay and hope it did not inconvenience you.

When the painting has arrived, would you kindly sign both copies of the enclosed shipping invoice and return the white copy to us. The yellow copy is for your records.

Thank you very much for all of your help.

Sincerely yours,

Marjorie S. Zapruder
(Mrs.) Marjorie S. Zapruder
Registrar

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PEALE HOUSE

1811 CHESTNUT STREET

Frank T. Howard, President

PHILADELPHIA 19103

GALLERY TELEPHONE: LOcust 4-0221

Alfred Zantinger, Vice President

Joseph T. Frazer, Jr., Director and Secretary

C. Newbold Taylor, Treasurer

May 7, 1965

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Mrs. Halpert:

We are presently planning our shows for the coming year and hope to have an exhibition of paintings by Harnett and Pete which will open on March 9th and continue thru April 17th, 1966.

We understand that you are the owner of COLOSSAL LUCK by Harnett and would be very grateful if we could borrow it for this exhibition. Of course the Academy would be responsible for costs of shipping and insurance at your valuation.

I look forward to a reply and hope that it will be in the affirmative.

Cordially,

Margorie Ruben
Margorie Ruben

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May 5, 1965

Mr. Tetsuo Kojima
Director
Nihonbashi Gallery
1, 3-Chome, Chuo Ku
Tokyo, Japan

Dear Mr. Kojima:

Immediately upon receipt of your letter I sent you a cable inquiring as to whether or not shipment had reached you and I am somewhat upset because I have had no reply.

I indicated that the Nippon Express of 41-37 24th Street, Long Island City, picked up all the Kuniyoshis for Tokyo on April 13th. Incidentally, the package containing the photos and publicity releases was included in the shipment. It was marked accordingly.

The net price indicates the amount to be paid to us on the sales effected during your exhibition, and while they are in your possession. We did that to simplify the matters rather than quote the ultimate sales price and calculate the commission. The considerable reduction in price in each instance gives you a leeway in marking the sales figures as you may see fit, raising some more than others. For an artist of Kuniyoshi's importance you will agree, I am sure, that the figures are exceedingly low in comparison with the current market for even the younger generation, to say nothing of the over-publicized Pop and Op artists.

I trust that you were successful in obtaining a quantity of the catalogues published in Tokyo, in conjunction with Kuniyoshi's previous exhibition as it should prove impressive to those who did not have occasion to see it at that time.

Also, for your information, we are moving from our present quarters to very handsome gallery space at 465 Park Avenue, and I would suggest that all future communications be addressed accordingly. Furthermore, it occurred to me that since the gallery is closed, as usual, during the months of July and August, I would suggest that you retain unsold works in Tokyo until the end of the latter month so that there will be someone to receive the shipment at the Gallery at 465 Park Avenue, which will, of course, bear our present name, despite the fact that

ANDRÉ PREVIN

May 17, 1965

Dear Edith:

We were terribly happy to hear from you, and distressed that you have been going through such a siege of illness and trouble. However, your letter did manage to sound as cheerful as ever, so we imagine that everything is in great shape once again. The new gallery sounds very posh indeed. When will be the formal opening? Please let us know. Everything you described about the new place sounds ideal, especially the fact that the whole gallery will be operable on one floor. Are you also happy about your own apartment 15 stories above? The only horrendous thing left for you will be the actual physical move from one address to the other; being a man who actively dislikes moving a pillow from one room to the next, I shudder to think of what you will have to go through. However, it all sounds exciting and marvelous, and Dory and I wish you happiness and success.

We've both been working very hard. My concert commitments are growing every season, and I keep cutting down my movie interests. This also cuts down, to be frank, on my earning capacity, since no one is willing to pay the same amount for a good series of concerts as they are for a crappy movie, but I must say that I am happier by far. I am also putting in a lot of time composing for myself, and am at the moment trying to finish a Symphony for better or for worse. Dory and I have almost completed our musical version of "Goodbye

(over)

May 12, 1965

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Just a quick note in response to yours of April 19th. As a matter of fact, I went over to 32 East 51st Street on that day, only to find that you had closed for your big move.

I am just back from a brief holiday with my family in Norway, but wanted to write you right away about the Zorach. Since I couldn't tell you anything definite at the moment, I think that I had better stay out of the race.

I can't wait to see your new quarters. With best wishes for your new adventure.

Sincerely yours,



Gudmund Vigtel

GV:amb

Gudmund Vigtel, Head of the Museum

ATLANTA ART ASSOCIATION • 1280 Peachtree Street, N. E. • Atlanta, Georgia 30309

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information they be published 60 years after the date of sale.

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44108 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFIELD 1-7340

May 3, 1965

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

Beginning in June, 1966, this Museum will celebrate its Fiftieth Anniversary Year. Several important exhibitions are being planned, along with other activities. The first will be devoted to a selection of master works that were created during this fifty-year period. The tentative title of this exhibition is "Fifty Years of Modern Art." It is scheduled to open around June 6, 1966 and close July 31, 1966.

Mr. Henning, who is going to be in charge of the exhibition, is particularly anxious to include a first-rate painting by Kuniyoshi. One painting that is typical of the kind that we would like to have is one painted in 1938 and titled ALL ALONE. Our latest information indicates that this is in your collection. I realize, however, that it may long since have been sold. If you could let us know where this painting, or one of comparable quality, could be located, we would be very pleased to then try and obtain it for the exhibition. If it is still in your collection, I hope you will seriously consider loaning it for the exhibition.

It seems to us especially important to include wherever possible first-rate works by American artists from the period before 1940. We have obtained the promise of fine examples by Stuart Davis, Max Weber, and several other Americans who contributed to the mainstream of development in modern art. I mention this not because of a chauvinistic attitude but because the important Americans of this early period are often over-shadowed in the history books by the European artists. I believe it would only bring the scales a little more in balance to demonstrate that America also contributed to important recent developments in art.

I have mentioned all this so that you will understand our aims and, perhaps, even make some suggestions, which we would indeed welcome.

A complete catalogue will be published containing reproductions of all the works in this exhibition, as well as a relevant essay.

As is usual, this Museum will pay all costs, including packing, transportation both ways, and insurance. We will, of course, give full credit to everyone lending works to the exhibition.

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Treasurer's Report (continued):

* NOTE

Funds Obligated:	\$6,000.00	Publications Fund, 1965-66
	740.00	Salary, May and June
	26.82	Social Security, May and June
	23.31	Unemployment Ins. Taxes, April, May and June
	<u>\$6,790.13</u>	

Conclusion:

Our signal advances in membership and in the variety of our activities could not have been accomplished without the hard work of many members - especially those who served on our committees. I have listed them below because we all owe them a debt of gratitude. And we would welcome the participation of any of our new members on next year's committees:

I think we can all be proud of the constructive role which our organization is playing in strengthening the Whitney Museum's position as the leading institution of its kind in this country.

Robert W. Sarnoff
President

MRS. CHARLES A. MEYER
 10243 GAYWOOD ROAD
 DALLAS, TEXAS 75229

May 20, 1965

Dear Miss Halpert:

While in New York two weeks ago I stopped by your gallery, only to find that you were in the process of moving and that neither the old nor the new gallery was open.

I am interested in buying a Charles Sheeler and wondered if you had any for sale and if so at what price.

Any information you can give me would be greatly appreciated.

Yours truly,

Suzanne S. Meyer

CLASS OF SERVICE
This is a fast message
unless its deferred char-
acter is indicated by the
proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

SYMBOLS	
DL	Day Letter
NL	Night Letter
LT	International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

KLA087 (06)(46)MB 131

M MWD078 PD MILWAUKEE WIS 18 1111A CDT

MRS EDITH HALPERT

465 PARK AVE NYK

DE MUTH RETURNED BY VAN MAY NINTH TO HANN BROTHERS SUGGEST
YOU CONTACT THEM MANY THANKS FOR LOAN

TRACY ATKINSON

MILWAUKEE ART CENTER

1965 MAY 18 PM 1 06

(24).

Coming with
Carrollan stuff
T.

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700 PROSPECT STREET.
P. O. BOX 1311,
LA JOLLA, CALIFORNIA
TELEPHONE: 454-0183

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*bill from
encs.*

May 14, 1965

Mrs. Edith Halpert, Director
The Downtown Gallery
32 E. 51st. Street
New York, N. Y.

Dear Edith:

Enclosed are two checks in full payment for the Arthur Dove watercolors you kindly sent to the Museum. after my recent trip. I want to assure you that although the checks are from a private party these two works will become a part of the Museum collection in the future, since you made the stipulation that the Doves only go to a museum collection. I greatly appreciate having the Doves for the Museum as I know they are quite rare.

I am anxious to hear from you regarding my recent letter on the Harnett, Peto and Haberle exhibition.

Sincerely,

Donald J. Brewer
Donald J. Brewer, Director

DJB:am

+ P.S. Will you make a bill of sale out to Mrs. Howard Wilson and send it to me and this will serve as an appraisal value.

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This particular photographer exhibits his work publicly for one purpose only: to sell it. If you own a private gallery or are in any way associated with a privately financed museum or other self-supporting institution and would like to sponsor a showing of my work, please let me know. I will do everything I can to cooperate with you.

WICHITA ART MUSEUM

519 STACKMAN DRIVE • WICHITA 3, KANSAS

May 13, 1965

Downtown Gallery of Art
32 East 51st Street,
New York 22, N.Y.

Dear Miss Halpert;

Within our museum collection, in the gift file, there is a pencil drawing by Preston Dickinson that is listed as a gift from your Gallery. The drawing is on paper and the measurements are 8 1/4" x 7 1/2". Subject matter concerns a construction scene with cranes, equipment and a background of a building with smoke-stacks.

I am sorry that our files do not list a receiving date for the drawing. If you have this information, and any other pertinent information concerning the drawing, it would make our files complete and it would certainly be appreciated.

The drawing has an attached evaluation of 25.00. I am not sure that this is a valid appraisal or if it is your appraisal. If you remember the drawing, and it is in excellent condition, would you please refer to its possible value.

Thank you sincerely,

Donald Roller Wilson
Donald Roller Wilson,

Museum Research Fellow

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Publications Committee (continued):

This continues a program of assistance which we inaugurated several years ago in the belief that the Museum's publications are an important contribution to American art, but that some of them, by their nature, cannot be expected to pay for themselves and require financial aid. Our efforts have been aimed at improving the format and design, increasing the number of illustrations, and adding color plates to publications of this kind. I feel they have been notably successful:

Special Events Committee:

Mrs. H. Gates Lloyd was appointed Chairman and Mrs. McCauley Conner Vice-Chairman of this newly formed Committee. After Mrs. Lloyd's resignation, because of the pressure of other duties, Mrs. Conner assumed the chairmanship.

The Committee drew up the plans for our coming Annual Meeting at the studios of the National Broadcasting Company, and helped to work out the plans for the demonstration of color television techniques in relation to art.

During the coming year the Committee intends to organize several special luncheons for the Friends, at which distinguished speakers will discuss various aspects of American art.

Annual Party:

The Museum's annual evening gala for the Friends and their guests was held on April 27 in connection with the opening of the Friends' exhibition, A Decade of American Drawings. Lester Lanin's orchestra

Deleu Edith - I think
so much about how you
feel - how the move is
going - what is what - up to
now - when things like this
happen to you - I am usually
around -

I am home - and the insiders
are managing -

The freighter is very late - we
get into Motika - some place in
the South - at around May 2 or 3 -
and I will fly from there -

I hope in some small measure
my moral - and mental support
helps a little - It is very
very hard - - some much at one
time - - for you to have to
cope with - know that I am
with you in spirit

Saturday - April 22? 1965 love Helen

May 18, 1965

Mr. John Howes
229 Perry Street
Davenport, Iowa

Dear Mr. Howes:

Please forgive the delay in answering your letter of May 10th as well as the delay in shipping your sculpture by William Zorach. As you know, we have been in the process of moving to our new quarters at 465 Park Avenue and it proved to be an even more overwhelming undertaking than we had anticipated.

At any rate, THE FAMILY, with its new base, was shipped to you today via Railway Express and CHILD DRINKING will follow very shortly.

Thank you for your patience. We look forward to seeing you once we are settled in the new Gallery. You will receive an announcement of our re-opening date.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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in the current issue series.

John I. H. B. is writing a very brief foreword.

May 20, 1965

Mr. Nicholas Brown
The Leicester Galleries
4 Audley Square
London W.1, England

Dear Mr. Brown:

I owe you many apologies in connection with the exhibition situation and hope that you will forgive me when you consider the unusually horrendous circumstances.

As you will note via the sticker (we did not have time to order new stationery) we are now in our new quarters. We are still surrounded by unfilled paintings stacked all over the place because the racks we ordered seven weeks ago have not as yet been delivered. It was impossible to get at the paintings due to the fact that the equipment of the various workmen - electricians, carpenters, painters, etc. - was piled about and made the stacks inaccessible. We worked through several days and finally managed to reach all the paintings for the shipment. This of course was preceded by the packing at the 51st Street Gallery, thus making any previous accessibility equally impossible. To top it all, I have been incapacitated for several months and hope to have my personal situation straightened out if and when I can get away for a few days for the necessary attention. I am sorry to impose this long tale of woe on you, but I feel that an explanation is imperative.

Budworth has made several trips picking up the material and Keating now has the necessary papers for the Customs, etc. The actual shipment (by air, as suggested by Budworth because it is much less expensive) should certainly get out on Monday. In any event, you will hear of the specific date. Meanwhile we are enclosing a copy of the list made for Keating so that you may be prepared - and you will receive the official papers as soon as Keating completes them.

The selection I think is top-notch. We were able to send our best examples since the Gallery will not be open to the public until the first week in September. We hope to get cleared up here sufficiently to transact some of the vital business the last two weeks of June before we close for the two summer months and will have our grand opening when we reopen in the Fall.

To facilitate matters, we are sending the shipment collect and will of course pay the charges for the return shipment. I sincerely hope that you will be impressed and pleased that - with few exceptions - the pictures are for sale. You may keep a number of them after the show if you so desire and I will be glad to send you some small watercolors, drawings and prints at a later date. We cannot manage to reach the cabinets and boxes in which the smaller items were packed, but as you will note, there are a good many paintings small in dimension as the older artists rarely painted

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THE MUSEUM OF FINE ARTS

JAMES JOHNSON SWEENEY, DIRECTOR

April 24, 1965

Dear Mrs. Halpert,

Thank you for the note regarding the Stuart Davis situation.

I am sending it on to Valeria Sissa of the Edizioni d'Arte Moderna.

I will look in at your new quarters when next in New York. All good luck in them.

Sincerely,

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York, New York 10022

James Sweeney

1001 SWENSON HOLSTON TEXAS 77008

Many and great satisfactions.
It is amazing, looking back, how large a part you and your artist's played in those good years of my life.

Well, you've changed location before, and this change will, I hope, make life simpler and easier for you. It's important to all of us that your irreducible integrity and fighting spirit shouldn't disappear from this confused New York art world.

But you'll understand me when I say that in terms of my own personal memories, this is the end of an era.

I shall be on the Pacific Coast from mid June to mid November.

I shall hope to see you then. And meanwhile, the very best for you!

BEN G. TAKAYESU
ATTORNEY AT LAW

SUITE 304, INTERNATIONAL SAVINGS BUILDING / KING & BETHEL STREETS / HONOLULU, HAWAII 96813

TELEPHONE 580-802

April 27, 1965

AIRMAIL

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, N. Y. 10022

Dear Mrs. Halpert:

The art director for the Honolulu Advertiser, Mrs. Violet Yap, has written to Isami Doi asking whether or not he would give a one-man show in Honolulu in March, 1966, in conjunction with the Cherry Blossom Festival Week which is sponsored by the Japanese Junior Chamber of Commerce.

I have discussed the matter with Mrs. Yap and have informed her that Doi is represented by the Downtown Gallery in New York and that I would be happy to write you on behalf of Mr. Doi to ask for your permission. It is my understanding with Mrs. Yap that, if permission is granted by you, any advertising relating to the show should give courtesy credit to the Downtown Gallery, 32 East 51 Street, New York, N. Y. 10022, Edith Gregor Halpert, Director, and that you are to receive your commission on any sales made during the exhibit.

I am hopeful that you will permit this show since Isami has not had a one-man show of his new works since May of 1964.

Also, I personally believe that the activities of the Japanese Junior Chamber of Commerce are very worthwhile, and although their promotional aspects may be amateurish in nature, professionals like yourself have helped them to put on excellent cultural shows during the past few years.

Since it would seem highly impractical in this case to pay shipping charges for the paintings back to Honolulu (which I understand would be at your expense), I have suggested

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.
CONSTITUTION AVENUE AT TENTH STREET

May 18, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

I just have to tell you how pleased I am to realize, after our phone conversations Saturday and today, that NCFA's "doing" the Charles Sheeler show will mean that you and I will have no interruption of our working association.

Since talking with you I have tried to get in touch with Evan Turner at the Philadelphia Museum but he is out of the city until Friday or Monday. I have an "appointment" for a telephone conference on our two institutions cooperating on a Sheeler show for the moment he gets back.

Looking forward with great excitement to the Grand Occasion next Friday -- and especially to seeing you then.

Most sincerely,



Harry Lowe
Curator of Exhibits

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UNITED STATES INFORMATION AGENCY
WASHINGTON

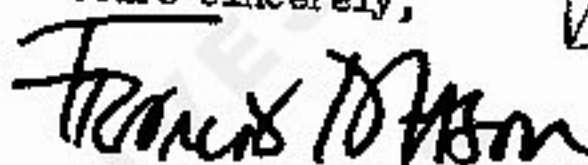
May 14

Dear Mrs. Halpert,

This is just a note to say how pleased I have been during my first weeks here to learn of the Stuart Davis exhibition scheduled for the Smithsonian later this month. I look forward to that immensely and also to the possibility of meeting you on that occasion. One of the major reasons I was sorry to leave London, even after my generous 6 years there, was that our hope for a Davis show there had not yet been fulfilled! I am writing to the Arts Editor of THE TIMES of London to be sure that the exhibition is properly reported back there.

All best wishes.

Yours sincerely,



Francis S. Mason, Jr.
Chief, East/West Exhibits
Exhibits Division, ICS

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April 26, 1965

Mr. Gene S. Gesslin
1909 Avenue Q
Huntsville, Texas 77340

Dear Mr. Gesslin:

Thank you for your letter and the opportunity to see your work, which is returned to you herewith.

The Downtown Gallery as for many years concentrated virtually exclusively on the work of those artists on its permanent roster, most of whom have been associated with this Gallery since the 1930's - or earlier. We do not anticipate making any additions to the roster in the foreseeable future.

With the many galleries now operating in New York, we are sure that you will have little difficulty in finding the appropriate affiliation for your work. We wish you the best of luck.

Sincerely yours,

Tracy Miller

*Pl order
to come with*
The Critic 1925
College 12/24/19

THE PENNSYLVANIA STATE UNIVERSITY Baker 18-607
163 CHAMBERS BUILDING
UNIVERSITY PARK, PENNSYLVANIA 16802

College of Education
Department of Secondary Education

*ordered 5/12/65
will have it made
quickly.*
Area Code 814
865-6321

May 6, 1965

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Marion Urmey, Assistant to the Publisher of the Saturday Review, suggested that I contact you in my quest for a "glossy" photograph of Arthur Dove's "The Critic," which appeared in the December, 1964, edition of the SR. I should like to use the "glossy" as one of several examples printed in the November edition of School Arts magazine to reinforce my article, "Criticism: Interpretive Art."

Credits would, of course, be given to the Gallery, to the artist and to the photographer. Charges for the glossy will be paid by School Arts, whose editor is Dr. John Cataldo, one of my colleagues here at Penn State.

We will need the photograph within the next ten days because layout for the November edition is presently underway. Your help on this matter will be deeply appreciated.

Very truly yours,



Edward R. Fagan
Associate Professor
of Education

ERF:nbp
cc: Marion Urmey
Dr. John Cataldo

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SHELBURNE



MUSEUM

INCORPORATED

Founded in 1917 by Mr. and Mrs. J. Watson Webb

SHELBURNE, VERMONT

Office of the Director

May 6, 1965

Burlington 862-9646
Area Code 802

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Upon calling you this morning, I was so sorry to discover of your being under the weather and do hope that soon you will overcome the exhaustion you are now experiencing.

I will not bother you with great detail or a long letter, but will come right to the point as to our telephone conversation. Our concern now is to receive from you two things:

1. Title of your Lecture.
2. Two or three sentences of explanation of title.

These items we wish to have by Tuesday, May 11th, in order that the material may go to the printer who will be preparing a 3-page flyer or folder announcing this initial Shelburne Lecture Series to those on a rather extensive mailing list.

As mentioned to you, it is our desire that you lecture on Sculpture principally, which can of course include combinations as related to Modern Art or to Signs and Symbols, etc.

Looking forward to hearing from you very soon and wishing you well from all, I am

Cordially,

Sterling D. Emerson

SDE/r

CC: Mrs. Mary Black
Dr. Raymond Phillips
Dr. Richard Janson

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THE DOWNTOWN GALLERY

EDITH GEORGE HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

April 30, 1965

Mr. Irving Mitchell Felt
Madison Square Garden Corporation
410 Park Avenue
New York, New York 10022

Dear Mr. Felt:

Thank you for your letter.

George L. K. Morris and I discussed your commission and he agreed to make additional sketches based on the additional elements you wished incorporated. He will also show you a rough sketch of the entire painting before starting work on the canvas.

The painting will be the identical size of PENN STATION and, naturally, executed in a similar manner - compartmentalized.

As we agreed, the price will be \$3500., delivered to you.

You might let us know whether you would like to have this completed within a year's time. I gathered that there was no hurry.

I am enclosing the letter you requested. A duplicate is attached for your signature and return.

I want to take this occasion to tell you how greatly I enjoyed the visit with you and Mrs. Felt. It was a real delight and especially at this time of storm and drang relating to our move to new quarters and all the difficulties involved in so doing. I hope to have the pleasure again in the near future. Best regards.

Sincerely yours,

EMH/tm

Edith

There is no hurry on this - but naturally we'd like to have it as early as possible from George Morris' standpoint but no rush

Irving Mitchell Felt

Irving Mitchell Felt

DAVIS • DOVE • KARPIS • KATZ • MARIN • D'ARCY • RATTNER • SHEER • SPENCER • WEBER • ZORACH

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

oils — water colors
sculpture — graphics
custom framing

Page in photo bk (a)

eva lee gallery, inc.
450 great neck road
great neck, l. i. n. y.
hunter 2-3360
April 28, 1965

Prior to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
Downtown Gallery
32 E. 51st Street
New York, N.Y.

Dear Mrs. Halpert:

I am listing the information you requested on the whereabouts of Ben Shahn's work, so that you will be able to keep your records in order.

I am sure that all of my customers would be glad to, at any time, lend you any of the works for exhibition.

Sholom ~~Malachem~~ *Alechem*
Ink 40 x 26

From the Collection of Kenneth Tischler,
and now in the Collection of Mr. & Mrs.
David Shickman, 93 Arleigh Road, Great
Neck, N.Y.

Cordially yours,

el:MB

cc: Mr. & Mrs. David Shickman

eva lee gallery, inc.

Gary Troy
POL
H.M.
2

THE UNIVERSITY OF VERMONT
ROBERT HULL FLEMING MUSEUM
BURLINGTON, VERMONT

May 3, 1965

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, New York

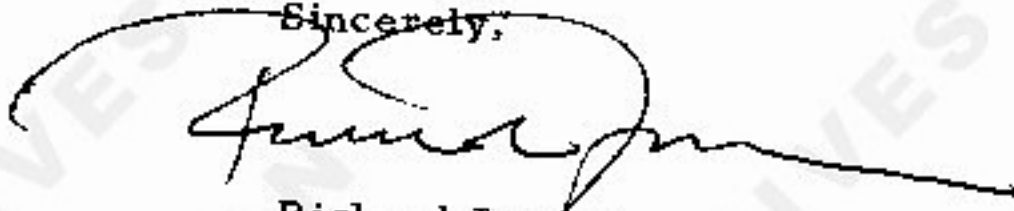
Dear Mrs. Halpert:

Thank you for your reply. I am pleased to hear that you can come and so is everyone at Shelburne.

I understand that the trustee meeting is planned for June, so the lecture would mean a separate visit. But since the lecture series is Shelburne's share in our joint venture, and you are so close to the Museum, Sterling Emerson will write you about the date and subject.

It will be pleasant to see you. I hope you can get to visit the Fleming and see what we've done with some of your "friends." The Demuth keeps on looking better and better.

Sincerely,


Richard Janson
Director

RJ:ap

cc. Mr. Sterling Emerson, Director, Shelburne Museum
Mr. R. Phillips, Director, Summer Session

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April 26, 1965

Dr. David Wollowick
St. Armand's Circle
Sarasota, Florida

Dear Dr. Wollowick:

I am sorry for the delay in sending you the information you requested, but we have just succeeded in obtaining a photograph of the painting you saw at the Krannert Art Museum.

The photograph is now enclosed and the information is listed below.

SODOM AND GOMORRAH #1 (SIX MILLION), 1963
Oil on Canvas 51"wide x 38"high \$5000.

As the subtitle indicates, this theme relates to the genocide of 6,000,000 - a theme which inspired several of the greatest paintings produced by Abraham Rattner and, as he mentioned in several letters he wrote to me in 1963, called for execution in black and white for full impact. Since you saw the original in Illinois, I am sure you will appreciate his rationale.

The painting has just reached us and will be available immediately if you wish to have it sent to you in Sarasota. I look forward to hearing from you.

Sincerely yours,

EDH/tm

P.S. It may be of interest to you that Rattner's triptych of THE LAST JUDGMENT is now on exhibition (by invitation) in the Vatican Pavilion at the World's Fair - facing the Michelangelo PIETA.

May 24, 1965

Mr. Phillip Sillis
5040 Independence Avenue
Riverdale, New York

Dear Mr. Sillis:

No doubt you think that I am a most ungrateful person for not acknowledging your beautiful and thoughtful gift some weeks ago. However, we were just in the midst of packing and preparing for our move to our present address - 465 Park Avenue (Ritz Tower Concourse). This has been and still is the worst ordeal I have experienced and it will be about two weeks more before we will be organized and prepared to have visitors. Everybody concerned with the remodeling and installation has failed us and, needless to say, I am a nervous wreck. However, I am comforted by the fact that the galleries will be very handsome when finished and when all the works of art are in their prospective places in the storeroom and other bins which we are building.

However, I want to express my deep appreciation for your thoughtfulness in sending the lovely flowers, which became quite a symbol for us. As soon as we look decent, I shall send you a personal invitation to see us in our new setting. Many, many thanks.

Sincerely yours,

RHS/tn

May 3, 1965

Miss Rochelle Schindler
15 Stevens Lane
Kings Point, L.I., N.Y.

Dear Miss Schindler:

Thank you for your letter.

Although we appreciate your interest in seeking Gallery employment as a means of remaining in a related field while perfecting your painting, we regret that we have no opening in any capacity and do not anticipate any in the foreseeable future.

With the many galleries now in operation in New York, we are sure that you will not have too much difficulty in making the appropriate affiliation.

Good luck.

Sincerely yours,

Tracy Miller

MADISON SQUARE GARDEN CORPORATION

OFFICE OF THE
CHAIRMAN AND PRESIDENT
610 PARK AVENUE, NEW YORK

April 26, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

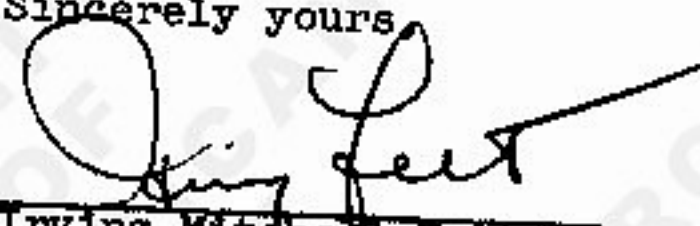
As I have discussed with you, we are desirous of commissioning Mr. George L. K. Morris to execute a painting of the present Madison Square Garden as a companion painting to the "Elegy on the Penn Station, 1963" which we acquired.

The painting should have the same physical dimensions as the Penn Station painting, and it should be executed in a manner that would permit the two to be hung as a pair in the Madison Square Garden Art Gallery of the new Sports and Entertainment Center.

Will you please confirm what the cost would be.

With kind regards, I am

Sincerely yours


Irving Mitchell Felt

WT

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Mexico) and some drawings
(my special love).

So, if you can take
time from selling all those
Downtown Gallery paintings
we (my kids & I) would
be very happy to have you
come up & see us.

Very sincerely,
Steve Raffo

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Sampson with their owners and families moved and stationed at Causeway Bay, Hong Kong.

新地灣的遊覽之水上人家

Dear Edith -

Hope you are moved and settled. Frank and I are having a wonderful trip. Hong Kong is like Fairyland. Our room overlooks the Harbor which is unbelievably beautiful. Will see you on our return. Frank sends his best. Josh

Rosa Titelman



Mrs. Edith Halpert
90 Downtown Gallery
58 East 51st St.
New York
N.Y.
U.S.A.

939 Color Postmark By CHUNG Hsueh

May 5, 1965

Mr. Gordon Smith
Albright - Knox Art Gallery
Buffalo 22, New York

Dear Mr. Smith:

I hope you will forgive my writing to you in Mrs. Halpert's stead. I know you understand how busy she is with the move plus the fact she is ill.

Immediately after she talked with you and made the date for May 28th, she received word from the National Collection of Fine Arts in Washington that that is the date set for the opening of the Stuart Davis Memorial Exhibition and, naturally, she has to be present at that event. Therefore, could you make your appointment with her on May 21st after all. I might suggest that you drop her a note about a week ahead to confirm.

Thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

We have no idea if this is representative of the artist's work — or indeed if it is a Halpert at all. Thank you so much for helping us out.

We plan to come East to Chappaqua, around July 12th and leave again after Labor Day and hope we can get to see you and the gallery during that time.

Sincerely, Renee Brunet

RRS

May 18, 1965

Dear Mrs Halpert,
Here is a reproduction of
the painting we have out here
at the moment. As we are not
that familiar with his paintings,
and the painting is unsigned,

oils — water colors
sculpture — graphics
custom framing

Page in photo bk 2
eva lee gallery, inc.
450 great neck road
great neck, l. i. n. y.
hunter 2-3360
April 28, 1965

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
Downtown Gallery
32 E. 51st Street
New York, N.Y.

Dear Mrs. Halpert:

I am listing the information you requested on the whereabouts of Ben Shahn's work, so that you will be able to keep your records in order.

I am sure that all of my customers would be glad to, at any time, lend you any of the works for Exhibition.

Reclining Man
Pen & Ink 15 x 22

From the Collection of Lawrence Allen, exhibited in the Museum of Modern Art, Summer of 1947, from Felix Landau Gallery. Now in the Collection of Dr. & Mrs. Joseph Greenberg, 106 Clover Drive, Great Neck, N.Y.

Cordially yours,

Eva Lee

eva lee gallery, inc.

el:MB

cc: Dr. & Mrs. Joseph Greenberg

*gone tray
2
POL
N.M*

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AND COMPANY, INC.

48 WEST 37TH STREET

NEW YORK 18, NEW YORK • LONGACRE 5-0274

April 22, 1965

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.


Dear Mrs. Halpert:

I want to thank you for taking time
out to write me. I couldn't agree
with you more regarding the contents.

May I extend to you my very best wishes
for your continued success on your new
quarters.

Yours truly,

SILLS AND COMPANY, INC.


Philip Sills

PS:dt

will these
return?
Pl net to me
the letter

PAUL PLANERT DESIGN • 4615 FIFTH AVENUE • PITTSBURGH 13, PA. • 683-3555

April 22, 1965

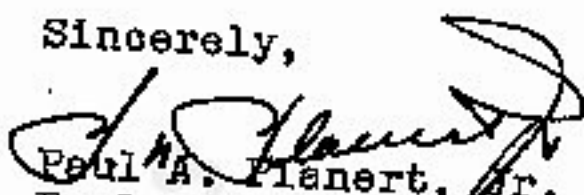
Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Miss Halpert:

We are returning the Ben Shahn silkscreens since they did not answer the requirements of our first client.

We were considering them for another client who is not ready to place an order at this time. We will write for them again when we are ready.

Sincerely,


Paul A. Planert, Jr.
Paul Planert Design

PAP/lms

Bernard Heineman, Jr.
1430 Broadway
New York 18

April 29th, 1965

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York


Dear Edith:

A hasty note to thank you so much for taking care of my list. As you surely know by now, I had written to you yesterday regarding same so our letters crossed in the mail.

With all the problems of your double move, I think it was doubly kind of you to take even those few moments out to help me.

I look forward to seeing you soon in your new finery. If I can be of any help at this time, please don't hesitate to call me.

Yours sincerely,


Bernard Heineman, Jr.

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April 26, 1965

Mr. Boris Mirski
166 Newbury Street
Boston, Massachusetts

Dear Boris:

As you may have heard, we closed the Gallery last week, stating that we would remain closed through April 30th to give us sufficient time for preparation in our moving plans and also for us to shuttle back and forth between to check on the work being done at the new joint. Things are coming along quite well, but I doubt whether we can open the first week in May. It is a formidable job, to say the least.

Meanwhile, I have been waiting to hear from you regarding the pick-up of the weathervanes, which are stored partially in this building as well as in rooms at the warehouse. We must get these out of here certainly by the middle of the week - Wednesday the 28th at the latest and can also arrange to have those at the warehouse ready for pick-up on the same day. The material in Newtown can wait until later, but these two are imperative.

Also, I had word from the Janney Machine Corporation that we have to get all the molds out of Philadelphia in a hurry. Have you any suggestions as to where these can be placed? A warehouse would be out of the question as the cost would be prohibitive. Please see whether you can dig up a bright idea. I hope to hear from you by return mail or preferably by telephone.

I hope you and the family had a lovely holiday.

Affectionately,

EGH/tw

May 3, 1965

Mr. Seichi Sumami
27 West 15th Street
New York, New York

Dear Mr. Sumami:

I would very much appreciate your sending along three (3) prints of O. L. Guglielmi's MENTAL GEOGRAPHY, 1938. I am enclosing a tracing of the photograph which I hope is clear enough to facilitate your finding the negative.

Thank you very much for your prompt attention in this matter.

Sincerely,

Robert J. Grode

RJG:s

May 8, 1963

Dear Mrs. Halpert,

I have a painting which was given to me about 10 years ago. I was recently told that it may be of some value. On the back of the painting is a label which reads; Manhattan from the river by John Marin, #53 from the Alfred Stieglitz collection. Some seem to think it's a reproduction but I was directed to write to you to find out if I might possibly be in possession of the original.

I would appreciate any information available. Thank you for your time.

Sincerely,

Franklin School
Metuchen, N.J.

Wm Blindow
FRANKLIN JR. SCHOOL
506 MIDDLESEX AVENUE
METUCHEN, NEW JERSEY

Wm Blindow

HIGHLAND PARK CONSERVATIVE TEMPLE AND CENTER

SOUTH THIRD AVENUE, CORNER BENNER STREET • HIGHLAND PARK, N. J.

Phone: KIlmer 5-6482

YAKOV R. HILSEN RATH, Rabbi

ROBERT L. COHEN, Cantor

April 22, 1965

HARRY KROLL
President

Executive Director
REUBEN S. SILVER

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Downtown Gallery
32 East 51st St.
New York, N. Y.

Gentlemen:

Enclosed please find the check for \$125 to cover payment for the Ben Shan silk screen "Psalm of Ascension" which I had ordered.

Yours truly,

Yakov R. Hilsenrath, Rabbi

YRH:FLH

Pl ship -
I enclosed this slip this
time - to have the
packing supervised -
The cord should not
be too tight

UNIVERSITY OF KENTUCKY

LEXINGTON, KENTUCKY 40506

CENTENNIAL 1865-1965

COLLEGE OF ARTS AND SCIENCES
DEPARTMENT OF ART

May 11, 1965

Mrs. Edith Halpert
32 East 51st Street
The Downtown Gallery
New York, New York

Dear Mrs. Halpert:

I hope that by now you are recovering from the strain of the big move. My imagination staggers at the idea of having to move an establishment such as yours, not to mention all the preliminary work with architects, decorators, etc., etc. All best wishes for your project and on the new chapter you are "writing".

As Mr. Miller may have told you, I have been trying to reach you to ask your help in organizing an exhibition for next October in conjunction with the annual meeting of the Midwestern College Art Association which will assemble here in Lexington, October 13-15. I have been out of the country all year on sabbatical leave and have been unable to do anything about the exhibition which should be something special. I had hoped to talk to you on the phone about a retrospective exhibition of paintings by Charles Sheeler, but only the other morning when I talked with Mr. Miller, did I hear of his death. His passing would make it all the more imperative that we should do an outstanding job. We have some funds available since the University of Kentucky is celebrating its Centennial this year and has allocated money for an exhibition and a catalogue. I know it would arouse great interest to see the work of Sheeler here, and if you and the other leaders would agree, it could even circulate, although I know that owners have so many demands on them that they are reluctant to do so. This, then, is my first request.

My second is an alternate to the first, and would be along the lines of our conversation of a couple of years ago when I talked with you about the work of Niles Spencer, whom I admire very much, and for whom nothing has been done for quite a long time. You may remember I examined your catalogue-file of Spencer's work, and I also made a very rough beginning on a bibliography, but due to the pressure of affairs I had to let the matter drop. The occasion seems propitious to reopen the undertaking, if the Sheeler show is impossible. I believe that if I receive a favorable comment from you, I can, with your advice, write to the owners with the request for loans, and then come to New York in June to assemble

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Committee, consisting in addition to himself, of Lawrence H. Bloedel, Mrs. Otto L. Spaeth and Hudson D. Walker, to nominate directors for the coming year. Mr. Ault placed in nomination the following to serve for the ensuing year or until their successors are elected and qualify:
Joseph James Akston, Larry L. Aldrich, Arthur G. Altschul, Lee A. Ault, Louis C. Baker, Robert M. Benjamin, William Benton, Lawrence H. Bloedel, Selig S. Burrows, Armand G. Erpf, Irving Mitchell Felt, B. H. Friedman, Lloyd Goodrich, Joseph H. Hirshhorn, Mrs. Michael H. Irving, Mrs. Jacob M. Kaplan, Donald P. Kircher, Mrs. Albert D. Lasker, Howard W. Lipman, Mrs. Albert A. List, Mrs. Alfred L. Loomis, Mrs. G. Macculloch Miller, Roy R. Neuberger, Duncan Phillips, Nelson A. Rockefeller, Herbert M. Rothschild, Stanley A. Seeger, Jr., David M. Selinger, Edward Durell Stone, Alan H. Temple, Hudson D. Walker and John Hay Whitney. There being no other nominations, on motion duly made, seconded and carried, the aforementioned proposed directors were unanimously elected.

After the Friends' annual meeting, Mr. Sarnoff, who is also Chairman of the Board and Chief Executive Officer of the National Broadcasting Company, presented a program on Color Television and Art. "Color television is enjoying a fantastic boom," Mr. Sarnoff said. "So is art. Both are interrelated. We now have the means, in color television, of bringing a true 'museum without walls' to the people of America."

Mr. Sarnoff then introduced a filmed report by NBC News Correspondent, Aline Saarinen, who is the first and only network correspondent specializing in the field of art. She commented on NBC News' interviews with Edward Hopper, Georgia O'Keeffe and Alexander Calder, analyzing their techniques and their work.

Mr. Sarnoff also introduced NBC Producer, Lou Hazam, who illustrated his remarks with excerpts from his color programs, "Japan: East Is West," "The Nile," "Greece: The Golden Age," "Vincent van Gogh, A Self Portrait," and "Michelangelo, The Last Giant."

The program was concluded with a live demonstration of three paintings from the Whitney Museum's permanent collection, televised in color on monitor sets. Refreshments were served in the studio thereafter.

David A. Prager
Secretary

BANFER GALLERY

INCORPORATED

23 EAST 67 STREET NEW YORK N. Y. 10021

Thomas Ferdinand, Director

Telephone: RH 4-2044

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, N.Y. 10022

Dear Mrs. Halpert:

I am enclosing a color slide of a weathervane that I recently purchased in Sayville, New York, and which I would like to offer to you for purchase.

The dog is hollow copper, and the four legs, head and tail are soldered to the body, which is in two parts also soldered together. The dog is 32 inches long, from tip of nose to tip of tail, and 14 inches high. The letters "N", "E", "W" and "S" are bronze as are the supports. The rod is iron. The vane came from the home of a doctor on Long Island and apparently is from about 1880. The overall height is 72 inches, and it is supported in a specially designed rosewood base.

I am asking \$250 for the weathervane and base, and if you are interested in seeing it, it is here at the gallery.

Sincerely yours,

Thomas Ferdinand
Thomas Ferdinand
Director

TF/sbe
Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Pl. write
(not slide)
I am
sorry -
donating
to meet gal
of course
it can be sold
to consider
any price
at pres.*

April 23, 1965

EIGHTH ANNUAL REPORT

of the

FRIENDS OF THE WHITNEY MUSEUM OF AMERICAN ART

May 1, 1964 - April 30, 1965

To the Members of the Friends of the Whitney Museum of American Art:

For the past two or three years membership in the Friends has hovered just below the 200 mark. It is gratifying to report that we have finally broken through this invisible barrier and have reached an all-time record of 226 members. Forty-six joined this year, which constitutes the largest annual increase since the early days of our organization.

The past season has also been an exceptionally active one for our members. New committees have been formed, others have been reactivated, and an orderly structure of committee responsibilities has been established. In addition many individual Friends have served on the Museum's various campaign committees and have helped in other ways with the building fund. We will all be called on for an even greater effort during the crucial coming year, which precedes the opening of the new Whitney at Madison Avenue and 75th Street. I am confident that the Museum can count on our support, both individually and as an organization.

I report below on our principal activities during the year.

Acquisitions Committee:

The Acquisitions Committee, Joseph H. Hirshhorn, Chairman, spent \$32,680 in purchasing the following eight works for the Museum's collection:

SCULPTURE

Mary Bauermeister: Homage to Marbert Dubreer

Frank Gallo: The Swimmer

Robert Engman: Moon, Number 2

Conrad Marca-Relli: Untitled

Jason Seley: Primavera

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WICHITA ART MUSEUM

619 STACKMAN DRIVE • WICHITA 3, KANSAS

May 11, 1965

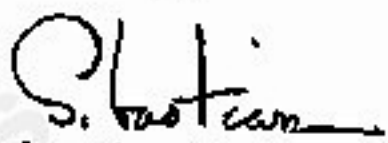
Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

Merely a few words to express my gratitude to you for lunch,
good company and conversation. I do believe your article is timeless
and that you should have it published.

Look forward to seeing you in your new gallery next fall.

Sincerely,


Sebastian J. Adler, Jr.
Director

SJA:ajg

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JAMES GOODMAN GALLERY

THE PARK LANE • 33 GATES CIRCLE
BUFFALO, NEW YORK 14209

AREA 718 • TELEPHONE TT 5-3250
CABLE ADDRESS • GOODGAL • BUFFALO

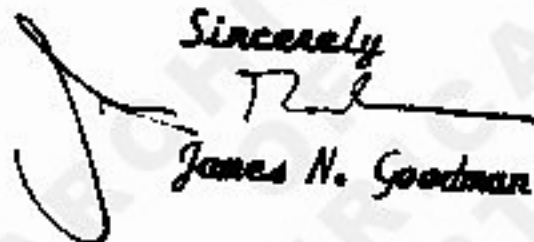
7 May 1965

Dear Mrs. Halpert,

Your letter leaves me breathless and I sympathize with you.
I will call you next week when I am in New York.

With kindest regards,

Sincerely

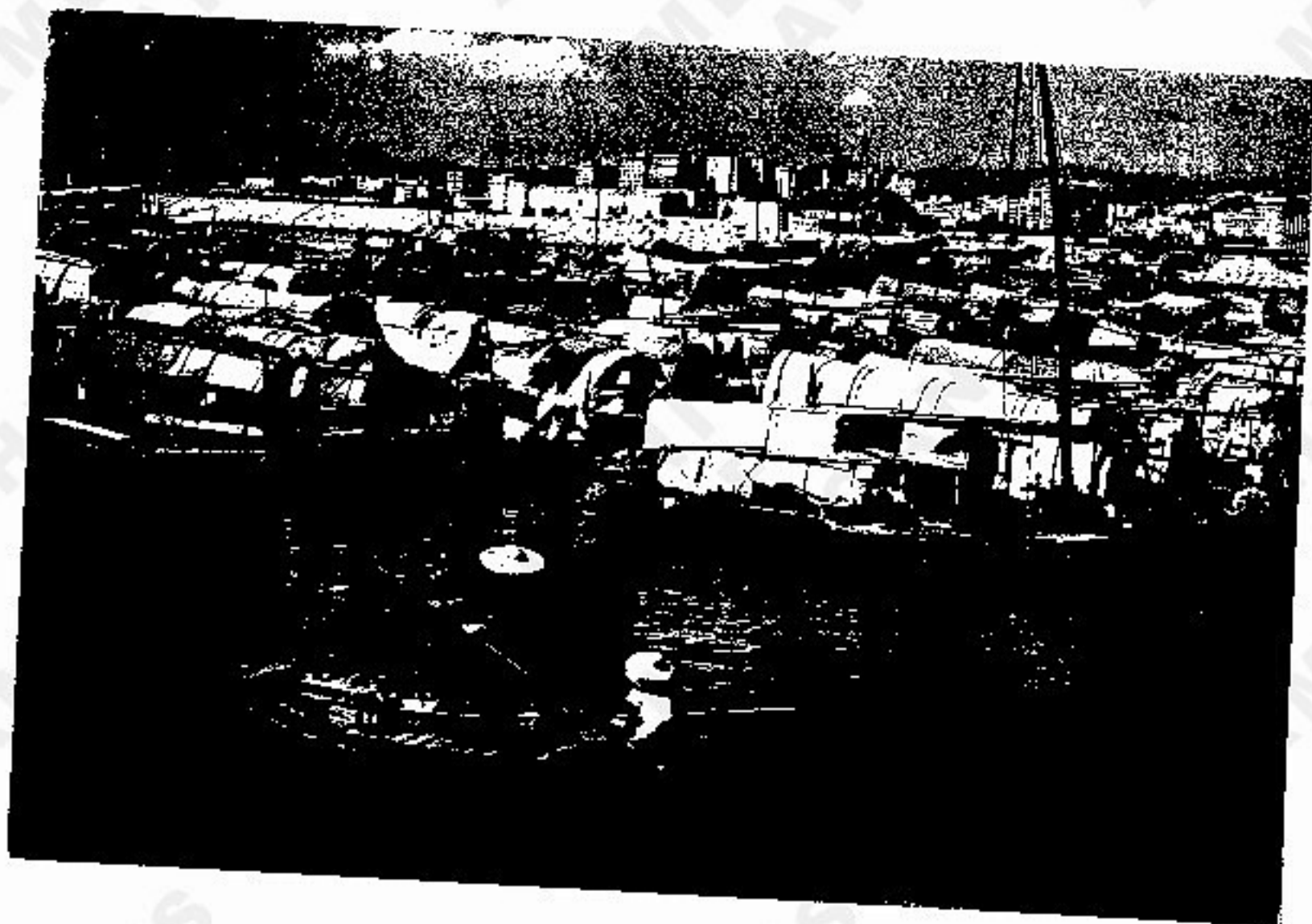

James N. Goodman

JNG/m

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

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May 20, 1965

Dear Mrs. Halpern,

Enclosed is a photograph of the Hartley oil I talked to you about last week.

The painting, on wood, measures 17 1/2" x 14" and is mainly blue, green, brown & black. The crayon on the back is "Provence Autumn \$125-." In pencil is "Provincial Autumn, Venice, 1926." There are also three ink stamps, one from Paris, one "Marsden Hartley Venice (A-M)," and one "Marsden Hartley, c/o Alfred Stieglitz, 489 Park Avenue, New York City."

If you think you'd be interested in this please let me know and I'll bring the painting in town.

Sincerely,

Joan Leffingwell Mills
(Mrs. Alfred G. Mills)
Shingle House Road
Millwood, N. Y.

May 5, 1965

Mr. James H. Goodman
James Goodman Gallery
The Park Lane
11 Gates Circle
Buffalo, New York 14209

Dear Mr. Goodman:

Thank you for your kind letter.

I have been and will continue to be so deeply involved with the moving operations which involve constant supervision of the work being done at 465 Park Avenue, as well as the packing, sorting, etc., here that I really have not had an opportunity to write sooner. Also, in this state of mind I could not even recognize the list of the paintings if I saw it and beg of you therefore, to be patient with this hard working done. You will hear from me in the near future.

Best regards.

Sincerely,

MM/JS

May 5, 1965

Mr. Theodore Kollek
Chairman of the Board
The Israel Museum
Hakirya, Jerusalem
Israel

Dear Mr. Kollek:

Thank you for your very kind letter.

I am afraid that there has been a slight misunderstanding regarding my gift of the Ben Shahn painting WARREN. As I explained previously, this picture has been listed in my Will with instructions to send it to the Museum. It is now serving an important role in the U.S.A. and I do not feel that it can be withdrawn from circulation at this time, but if I find that I can spare it before my demise you will receive it with additional American works of art during my lifetime. If you would like a legal document of the gift I will be glad to send it to you, since I cannot very well offer to forward a copy of my Will.

I deeply regret that my present state of health, plus the fact that we are moving from our present quarters to new galleries, involving the need of my presence in both places almost twenty hours a day makes it impossible for me to take advantage of an earlier invitation to attend the opening of your great museum. However, I may find time during my summer vacation to indulge myself in this great experience.

Sincerely yours,

WGH/jg

2186 California St., Apt. 33
San Francisco, Calif. 94115
Tel.: 921-8977 May 1965

dsd

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Miss Halpert:

Accompanying this letter are 136 reproductions of photographer-initiated, photographer-made photographs. These reproductions are sample proofs (no reproduction or duplication process in existence can match the brilliance, depth, or "live" quality of an original photograph) of a small portion of my photographic work which I would like to sell to you as permanent, signed, framed photographs for display in your home or place of business or as impermanent, unmounted photographs with one-time reproduction rights to help advertise any product, service, or idea with which you might be associated.

For \$36.00 postpaid I will send you a permanent, lacquered, roughly 8" x 10" black and white photograph mounted on a 14" x 18" light gray illustration board, backed with 1/8" wood paneling, covered with 1/16" Plexiglas, framed with black tape, and wired to hang. This price includes shipping, sales tax, and postage to anywhere, but does not include any reproduction rights or ownership rights to the negative.

For a minimum price of \$36.00 I will send you an impermanent, unmounted, copyrighted, roughly 8" x 10" photograph with one-time reproduction rights.

Sincerely,

James MacPherson
JAMES MacPHERSON
Photographer ♀

in the way one can (more objectively and critically) when you get it all hung together away from your own studio.

Recalling your very kind expressions of interest, I thought you might find time to ~~get to~~ ~~over~~ Rehn's while this show is on. Believe there are many changes - new subject matter (mostly

oils - water colors
sculpture - graphics
custom framing

Page in photo bk (2)
eva lee gallery, inc.
450 great neck road
great neck, L i. n. y.
hunter 2-3360
April 28, 1965

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
Downtown Gallery
32 E. 51st Street
New York, N.Y.

Dear Mrs. Halpert:

I am listing the information you requested on the whereabouts of Ben Shahn's work, so that you will be able to keep your records in order.

I am sure that all of my customers would be glad to, at any time, lend you any of the works for Exhibition.

Blume & Litvinov, 1936
Gouache 19 $\frac{1}{4}$ x 18 $\frac{1}{2}$
Downtown Gallery
Index #309
S.P. DGI

From the Collection of Mrs. Frederica Frelinghuysen Emert, 417 Park Avenue, New York City. Herald Tribune Fresh Air Fund. Now in the Collection of Mr. & Mrs. Irving Stone, 528 E. Shore Road, Kings Point, N.Y.

Cordially yours,

el:MB

cc: Mr. & Mrs. Irving Stone

eva lee gallery, inc.

*Gave Tracy
P.O.L.
NM*

Archives of American Art

April 26, 1965

Dear Edith:

We should be able to return those transparencies, which are not to be used for the issue, by the first of next week.

Sorry for the inconvenience. Thank you very much.

Regards,

Bruce

Bruce D. Hooton

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

BDH:dp

May 3, 1965

Mr. Andrew C. Ritchie, Director
Yale University Art Gallery
New Haven, Connecticut

Dear Mr. Ritchie:

Mrs. Halpert has asked me to write to thank you for lending the John Storrs sculpture, "The Dancer" and the two drawings for our recent exhibition. The exhibition was extremely successful and the inclusion of these pieces from your collection contributed greatly to this success.

As you may know, we are in the process of relocating the Gallery and the details attendant on the renovation of the new quarters and the move itself, of course, are taking up a great deal of Mrs. Halpert's time and attention. I'm sure you will understand that, because of this, it is just impossible for Mrs. Halpert to thank you and Mrs. Chamberlain personally as she would like.

The works were sent from the Gallery last week and they should be reaching you very shortly. I am enclosing a receipt form and a return envelope. When the pieces arrive would you be good enough to acknowledge receipt by signing the form and returning it to us?

Once again, thank you very much for making the success of the exhibition possible through your generous cooperation.

Sincerely,

Robert J. Grode

RJG:s

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May 3, 1965

Mr. Thomas Ferdinand, Director
Baner Gallery
23 East 67th Street
New York, New York 10021

Dear Mr. Ferdinand:

Thank you for your letter and for offering Mrs. Halpert the opportunity to see the slide of the weathervane, which is returned to you herewith.

At present we are concentrating on the remodeling and moving into our new Gallery quarters and Mrs. Halpert will not be considering any purchases for the time being.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

May 3, 1965

Mrs. Alfred P. Shaw, President
The Arts Club of Chicago
108 East Ontario Street
Chicago 11, Illinois

Dear Mrs. Shaw:

Mrs. Halpert has asked me to write to thank you for lending the John Storrs sculpture, "Forms in Space #2," 1927 for our recent exhibition. The exhibition was extremely successful and the inclusion of this important piece from your collection contributed greatly to this success.

As you may know, we are in the process of taking up new quarters for the Gallery and, of course, the details attendant on the renovation and the move itself are making great demands on Mrs. Halpert's time and energy. I'm sure you will understand, because of this, that it just isn't possible for her to write and thank you personally as she would like.

The sculpture was sent from the Gallery last week and should be reaching you shortly. I am enclosing a receipt form and a return envelope. When the work arrives, would you be good enough to acknowledge receipt by signing the enclosed form and returning it to us?

Once again, thank you very much for making the success of the John Storrs exhibition possible through your generous cooperation.

Sincerely,

Robert J. Grode

RJG:es

ARTISTS for CORE
Fourth Annual Exhibition and Sale

Office: 4 West 63rd Street
New York, N. Y. 10023
Telephone: 581-3744

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edith G. Halpert
32 E. 51 Street
New York, New York

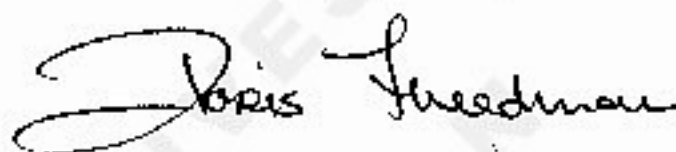
Dear Edith Halpert:

Thank you so much for becoming a sponsor of the Fourth Annual Artists for CORE Exhibition and Sale.

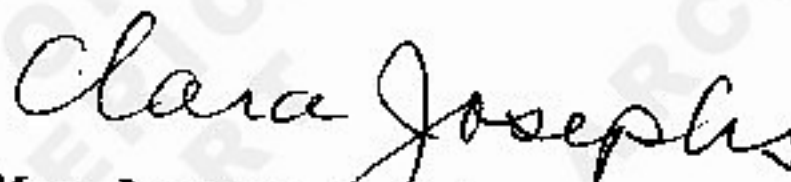
Enclosed are your tickets to the Preview, Wednesday, April 28, 1965, 6 P. M. to 11:00 P. M.

We greatly appreciate your support at this time when funds are so desperately needed for legal defense in Civil Rights, particularly in the South.

Sincerely yours,



Mrs. Alan J. Freedman



Mrs. Lester J. Josephs

Exhibition and Sale - Graham Gallery, 1014 Madison Avenue - April 28-May 8, 1965

For the Benefit of CORE Scholarship, Education and Defense Fund

NIHONBASHI GALLERY



1-2-CHOME NIHONBASHI-TORI CHUO-KU TOKYO JAPAN
DIRECTOR T. KOJIMA TEL. (271) 3995 8625

May 11 1965

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22 N.Y.

Dear Miss Halpert

Now that all Kuniyoshi's works arrived at our gallery two days ago, everyone of them was fully examined taking a good time. As you know, they are quite old ones and there were some crease and resulting holes on one lithograph. Actually all of them reached here completely in safety.

Receiving your letter of May 5th, we were about to write to you enclosing the blue form receipts with my signatures. As the arriving day happened to fall on the Japanese holidays from April 29th thru May 5th, the delivery was delayed this late. It is no wonder that you were quite upset. Please forgive us for the delay.

We agree that your net price indicated on the invoice was the ultimate sales prices and calculation the commission on these prices will be made by our side.

Now, the printing of gorgeous Kuniyoshi's catalogs are going on and the exhibition period will be June 1 - 12 in Tokyo and June 21 - 30 in Osaka.

Already museum curator of Modern Art, Tokyo came over and was much impressed with the oil painting. Many other newspaper and art magazines people are coming up at our gallery in spite of holding the other exhibition at the present moment.

It is believed that this exhibition will make a great repercussion all over Japan as this will be held for the first time since the Museum of Modern Art Tokyo had in 1954.

With regard to the catalog published in 1954, Tokyo, we asked the Bijutsu Shuppan Co. to get us two volumes of them but none of them left over. We wish you could spare some at your earliest convenience. Thank you very much for everything.

Very sincerely yours,

KT/pkw

*Congratulations for moving to the
very handsome gallery at Park Ave.*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ERNEST BROWN & PHILLIPS LTD

DIRECTORS:
OLIVER P. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS B. BROWN
E. C. PHILLIPS

THE LEICESTER GALLERIES

4 AUDLEY SQUARE
LONDON W1

TELEPHONE: MAYFAIR 1159 • TELEGRAMS: AUDAX AUDLEY LONDON • CABLES: AUDAX LONDON W1

NEB/JCO

26th April, 1965

Mrs. Edith Halpert,
Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

Dear Mrs. Halpert,

Thank you for your letter of April 23rd.
I am so sorry that you have been ill in the past few months, and please do not apologise about any delays, because I have ample time to mount the exhibition.

The photographs would be very useful indeed, and if it is possible to have more than one print of each, I would be most grateful. I would also like to receive some of the pictures during the month of May, so that I can show them to the critics. I am writing to your old address, but I note that after the 30th I am to write to the Ritz Tower Hotel. Your new premises sound quite delightful, and I hope you will be happy there.

Mr. Power has never been a client of ours, but we know of him, and I will write to-morrow asking him to lend the large Stuart Davis.

On Saturday I wrote to the Cultural Attaché at the United States Embassy here, announcing the show and giving him the names of the people participating. He will probably help me a lot with publicity. His name is Cleanth Brooks. I do hope you will feel better soon.

Yours very sincerely,

Nicholas E. Brown

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May 15, 1965

Mrs. Janet Solinger
Jewish Museum
1109 Fifth Ave.
New York, N. Y.

Dear Mrs. Solinger:

Enclosed is a contribution to the Jewish Museum for \$695.16. I should like you to issue a check for a similar amount to the Downtown Gallery. This represents the final payment for William Zorach's "Head of Moses." Please acknowledge.

With many thanks.

Sincerely,

Abram Kasef, M.D.

AK/ee

Please acknowledge

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 from both artist and purchaser involved. If it cannot be
 established after a reasonable search whether an artist or
 purchaser is living, it can be assumed that the information
 may be published 60 years after the date of sale.

NIGHT LETTER

APRIL 27, 1965

EDWARD H. BENNETT JR.
 80 EAST JACKSON BLVD.
 CHICAGO, ILLINOIS

MANY THANKS FOR YOUR KINDNESS IN LOANING THE ITEMS FOR THE JOHN
 STONES EXHIBITION. WOULD YOU BE GOOD ENOUGH TO WIRE US THE
 SHIPPING ADDRESS FOR THE RETURN OF THE SCULPTURE. WITH THANKS.

TRACY MILLER, SECRETARY TO MRS. HALPERT

May 17, 1965

Mr. John N. Taylor, President
Dayton Typographic Service
214 South Wilkinson Street
Dayton, Ohio 45402

Dear Mr. Taylor:

Thank you for your letter.

I am sorry, but we do not handle reproductions of the work of any artist on our roster.

I believe that the Whitney Museum - at their information counter - sells reproductions and they may be able to help you with regard to O'Keeffe and Sheeler. Their address is 22 West 54th Street, New York City.

Sincerely yours,

Tracy Miller

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*PL of put in
POL ✓ See in phone bk. Wilson*

Minutes of the Eighth Annual Meeting
of the Friends of the Whitney Museum of American Art, Inc.

The annual meeting of the Friends of the Whitney Museum of American Art, Inc. was duly held at the National Broadcasting Company, 30 Rockefeller Plaza, Studio 8H, in the Borough of Manhattan, City, County and State of New York, on May 20, 1965, pursuant to notice mailed April 29, 1965.

A quorum being present, Robert W. Sarnoff, President, acted as Chairman and called the meeting to order. David A. Prager acted as Secretary of the meeting. On motion duly made, seconded and carried, it was

RESOLVED, that a reading of the minutes of the last meeting be dispensed with.

Mr. Sarnoff welcomed the members and explained that in order to keep the business transactions brief, he had mailed his Annual Report in advance so that there was no need to repeat its contents. He expressed gratification at the record membership of 226, with 46 new members joining within the fiscal year, the largest annual increase since the early days of the Friends. He hoped that a goal of 500 members might be reached next year.

He remarked that there were more committees working for the Museum this year than at any time in the past and that a still greater expansion of activities was planned for next season. He urged any member who wished to do so to volunteer for work on a committee.

Further, he said: "These are exciting times for the Friends. The Museum's new building, so striking and original in design, is rising with gratifying speed at 75th Street and Madison Avenue. By a year from now we should be in it, enjoying the special Friends' lounge and private dining room. With an auditorium at our disposal for the first time, a whole new area of activities will be open to us. We must put some hard, creative thought into constructive ways that we can use it. And this is only one aspect of the new opportunities that will soon face us. The Museum's Board and Staff are already planning a significant expansion of the Whitney's whole program - aimed ultimately at making it a truly great national center of American art. It will be our privilege to help in every way we can."

Mr. Sarnoff then called upon David M. Solinger, Chairman of the Planning Committee for the fund-raising campaign for the new Whitney Museum, to say a few words about the progress of the campaign. Mr. Solinger reported that over half of the \$8,000,000 goal had been reached and that the remaining \$4,000,000 will be sought during the coming year in advance of the new Museum's scheduled opening in the spring of 1966. He expressed every confidence that this goal would be exceeded, but stressed that the help of the Friends was greatly needed, both as workers and as donors.

The President asked Lee A. Ault, Chairman of the Nominating

THE CHASE MANHATTAN BANK

New York 410 Park Avenue
22, New York

May 17 1965

Mrs. Edith Gregar Haepert
Ritz Tower
465 Park Avenue
New York, New York 10022


Dear Mr. Haepert:

RE: Richard F. Miller

It will be very helpful if you will let us have an expression of your opinion regarding the above who has opened an account and has given your name as a reference. May we also ask you to verify the specimen signature on the enclosed slip and inform us how long you have known the subject.

A reply on your own stationery or business letterhead will be appreciated and, of course, will be held in confidence.

Yours very truly,


S. J. Di Bitetto
Assistant Treasurer

B.SC8 10-61

RUHRFESTSPIELE RECKLINGHAUSEN

GmbH Gesellschafter Deutscher Gewerkschaftsbund und Stadt Recklinghausen



Ausstellung

Recklinghausen, den 23. April 1965
Tel. 20011 u. 25025

Downtown Gallery
Herrn Director E.G. Halpert
32 East 51 Street

New-York 22/N.Y.

Dear Sir,

On the 5. 2. 1965, we sent you a request asking you for a loan (Ben Shan: The lucky Dragon) for our exhibition to be held in connection with the Ruhr Festival, Recklinghausen, in the civic art gallery. You have very probably not been able to attend to our application because of the pressure of work. I should however be very grateful to you if you would kindly inform us whether or not we shall be able to count on the support of your Gallery.

We shall be receiving many loans from museums and private galleries for this exhibition, and I should like to ask you most sincerely for your own generous support in our endeavour.

With the hope of hearing from you soon, may I remain,

Yours very sincerely,

(Grochowiak)
Director of civic museums

Kunsthalle Recklinghausen Fernruf 28141 oder 28413

436 Recklinghausen Franz Große Perdekamp-Straße

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May 3, 1968

Mrs. Edward H. Bennett, Sr.
Tryon, North Carolina

Dear Mrs. Bennett:

Mrs. Halpert has asked me to write to thank you for lending the John Sterra sculpture, "Cock of the Morning" for our recent exhibition. The exhibition was an extremely successful one and the inclusion of this important piece from your collection contributed greatly to this success.

As you may know, we are in the process of moving the Gallery to a new location and the details attendant on the renovation of the new quarters and the move itself, of course, are taking up a great deal of Mrs. Halpert's time and energy. I'm sure you will understand that, because of this, it is just impossible for her to write and thank you personally.

The sculpture was sent from the Gallery last week and should be reaching you very shortly. I am enclosing a receipt form and a return envelope. When the work arrives, will you be good enough to sign this receipt and return it to us?

Once again, thank you very much for making the success of the John Sterra exhibition possible through your generosity.

Sincerely,

Robert J. Grode

RJG:s

And finally, once more thank you
on behalf of our John — Nordström was
an important experience for us all.
I hope you may see John this summer.
He will be again at Skowhegan. And
from there he goes to the Rhode Island
School of Design. No telling yet what
of any true creative gift he may have.
But there's the quotation he has chosen
to run in the class yearbook, with his
picture: It's from Archie and
Machitabel: "Expression is the need
of my soul."

Deborah Calkins

220 E 73rd St

NYC May

THE JOE AND EMILY LOWE ART GALLERY

UNIVERSITY OF MIAMI • CORAL GABLES, FLORIDA 33146

OFFICE OF THE DIRECTOR

MAY 18, 1965

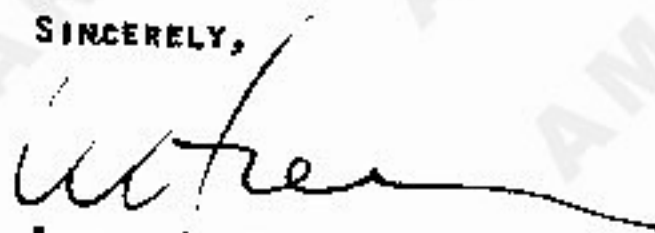
MISS EDITH GREGOR HALPERT, DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, NEW YORK 10022

DEAR MISS HALPERT:

MY DONOR HAS BEEN OUT OF TOWN, HENCE THE DELAY IN GIVING YOU A
REPLY ON THE BEN SHAHM PAINTING, THE AGITATOR. I HOPE TO HAVE
AN ANSWER BY MONDAY. IF THE DECISION IS NOT A POSITIVE ONE, I
WILL RETURN IT TO YOU PROMPTLY.

AGAIN, MY APOLOGIES FOR THE DELAY.

SINCERELY,


AUGUST L. FREUNDLICH,
DIRECTOR

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provided dancing on the first floor of the Museum from nine to midnight. Champagne was served, and the occasion was properly festive. Approximately 350 members and guests were present.

Museum Services to Members:

As usual many of our members have availed themselves of their right to borrow works of art from the Museum's collection, and have taken advantage of the other privileges of membership. I am happy to report that the Museum's new building will provide a private dining room and lounge for the exclusive use of the Friends. The interior and furnishings are now being designed by Ford and Earl Design Associates and promise to create a congenial meeting place for our members at lunch or tea.

Treasurer's Report:

May 1, 1965 - CASH ON DEPOSIT

\$16,445.01

RECEIPTS:

Membership Dues - 217

54,250.00

Contributions - 5

1,228.65
\$71,923.66

DISBURSEMENTS:

8 works of art

\$32,680.00

Publications Fund

6,500.00

Salary, Executive Secretary, 10 months

3,700.00

Taxes Paid on Salary

204.66

\$43,084.66

CASH ON DEPOSIT, April 30, 1965 -
The Chase Manhattan Bank,
New York, New York

\$28,839.00

* See accompanying note.

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Page Two
Mrs. Edith Gregor Halpert

May 12th, 1965

I think this is a good committee, and should be a very effective tool in our expansion plans.

If by any chance you would like to see me before the 8th of June, just let me know, for while I will be attending conventions in Wilmington and Philadelphia, I could always slip away for a few hours.

With all cordial regards,



Director

HW:thwp

The Corcoran Gallery of Art
Washington, D.C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

May 12th, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York 22, New York

Dear Edith:

We were all saddened to read of the death of Charles Sheeler. It is perhaps a small consolation to know that he is now relieved of the suffering he went through for so long.

As you recall, I wrote you some weeks ago to express our desire to have a retrospective exhibition of his work, and I thought that I should write again, under the circumstances, to reiterate this invitation on our part. I hope that this will meet with your approval, as well as that of Mrs. Sheeler and the estate. We would like to schedule it as the first exhibition in the fall of 1966.

I spent most of yesterday talking to Mr. James Harithas, whom I found very attractive and I believe well qualified to fill our vacant post of Curator, and I feel that he was excited about the prospect of joining our staff. If he does so decide, as I expect he will, it would be he primarily who would be working on the Sheeler exhibition. He tells me that he knows you, and I told him to look you up on his way back to Boston, where he is temporarily staying. I would like your opinion as to his merits.

I would also like to make a date to see you on the 8th or 9th of June, when Alice and I will be in New York prior to my sailing on the "France" on the 10th. Would you let us take you out to lunch or dinner on one of these days?

At the Council luncheon of which I told you, a special committee was formed under the chairmanship of Dave Kreeger, and composed of the following others:

Mrs. Jefferson Patterson
Mr. Armistead Peter, III
Mr. Corcoran Thom, Jr.

Mrs. G. Howland Chase
The Honorable Francis Biddle
Mr. George E. Hamilton, Jr.
and myself.

April 30, 1965

Mr. John Gordon
The Whitney Museum of American Art
22 West 54th Street
New York, New York

Dear Mr. Gordon:

As I'm sure you know, Mrs. Halpert is extremely busy at this time with all the details of getting moved into the new Gallery. She has asked me however to write and thank you again for lending us the case for the John Steers Exhibition. It proved ideal for showing the smaller pieces of sculpture and, I'm sure, contributed to the success of the exhibition.

I know Mrs. Halpert sends her best regards, as I do.

Sincerely,

Robert J. Grode

RJG:12

ILLINOIS STATE UNIVERSITY

NORMAL, ILLINOIS 61761

DEPARTMENT OF ART

Photos sent
6/9/65

May 18, 1965

Miss Edith G. Halpert, Director
Downtown Gallery
Ritz Tower Hotel
Park Avenue and 57th Street
New York, New York

Dear Miss Halpert:

Could you please arrange to have sent an 8"x10" glossy photograph of each of the following paintings by Arthur Dove which I understand you have in your collection:

"A Walk Poplars" 1920
"Rhapsody in Blue" 1927

A check is enclosed to cover the cost of the photographs and mailing costs. Thank you.

Sincerely,

L. Dochterman

Lillian Dochterman
Asst. Professor, Art History

LD/gb

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CABLEGRAM

MAY 17, 1965

MR. NICHOLAS BROWN
LEICESTER GALLERIES
4 AUDLEY SQUARE
LONDON

HUDWORTH PICKING UP PAINTINGS TODAY AND TOMORROW. LETTER AND LIST FOLLOW.

TRACY MILLER, DOWNTOWN GALLERY

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in the current large scale.

John I. H. Bear is writing a very brief foreword.

If you will let me know in the near future when the show is scheduled to open, I will make reservations so that I can be at the opening. It will be a great pleasure to see you again.

With apologies again, I am

Sincerely yours,

Mr. Nicholas Brown
The Leicester Galleries
4 Audley Square
London W.1, England

Dear Mr. Brown:

I owe you many apologies in connection with the exhibition situation and hope that you will forgive me when you consider the unusually horrendous circumstances.

EGH/tm

As you will note via the sticker (we did not have time to order new stationery) we are now in our new quarters. We are still surrounded by unfinished paintings stacked all over the place because the racks we ordered never reached and have not yet been delivered. It was impossible to get at the paintings due to the fact that the equipment of the various workmen - electricians, carpenters, painters, etc. - was piled about and made the stacks inaccessible. We worked through several days and finally managed to reach all the paintings for the shipment. This of course was preceded by the packing at the Old Street Gallery, thus making my previous responsibility equally impossible. To top it all, I have been inconvenienced for several months and hope to have my personal situation straightened out if and when I can get away for a few days for the necessary attention. I am sorry to know this long tale of woe on you, but I feel that an explanation is imperative.

Andrew has made several trips picking up the material and keeping now has the necessary papers for the Customs, etc. The actual shipment (by air, as suggested by Andrew) because it is much less expensive) should certainly get out on Monday. In any event, you will hear of the specific date. Meanwhile we are enclosing a copy of the list made for Keating so that you may be prepared - and you will receive the official papers as soon as Keating completes them.

The selection I think is top-notch. We were able to send our best examples since the Gallery will not be open to the public until the first week in September. We hope to get cleared up here sufficiently to transport some of the vital business the last two weeks of June before we close for the two summer months and will have our grand opening when we reopen in the fall.

To facilitate matters, we are sending the shipment collected and will of course pay the charges for the return shipment. I sincerely hope that you will be impressed and pleased that - with few exceptions - the pictures are for sale. You may keep a number of them after the show if you so desire and I will be glad to send you some small watercolours, drawings and prints at a later date. We cannot manage to reach the cabinets and boxes in which the smaller items were packed, but as you will note, there are a good many paintings small in dimension as the other artists have been

April 26, 1965

Mrs. Donald de Fane, Librarian
Charles E. Merrill Books, Inc.
1300 Alum Creek Drive
Columbus 16, Ohio

Dear Mrs. de Fane:

Because we are moving from our present quarters and have already packed some of our records, my reply to your letter of April 19th was somewhat delayed.

The painting by Charles Sheeler entitled THE UPSTAIRS was acquired from us a good many years ago by the Cincinnati Art Museum, Eden Park, Cincinnati, Ohio. It was painted in 1938 and is oil on canvas, measuring 13" x 20".

Both the artist and the Gallery will be glad to give you permission to reproduce THE UPSTAIRS in your forthcoming publication, but of course you will have to communicate with Mr. Philip Rhys Adams, Director of the Cincinnati Art Museum for his permission as well. No doubt you can arrange directly for a slide or a transparency of the painting.

As exclusive representative for Charles Sheeler, we would appreciate a credit line in connection with the reproduction and of course the Museum will advise you of their wishes in the matter.

Sincerely yours,

EGH/tm

P.S. I am enclosing a section of a recent catalog, which lists the artists associated with the Gallery and those whom we represent exclusively are indicated with an asterisk.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

FC
PE
POL
to
ret

May 7, 1965

Mr. William H. Morris
Garrett Park
Maryland

Dear Mr. Morris:

No doubt you were informed during a telephone conversation with my secretary that we are moving from these quarters to new galleries at 465 Park Avenue, and that all our records are sealed for transportation and are inaccessible at the present time.

As soon as we are settled in our new home I will communicate with you and will send you a list of what we have available by these two artists. I am referring to Barnett and Pete and will also list some other artists in the same school.

I hope you will understand the unusual circumstances, and will be patient with us.

Cordially,

WEM/28

22/42h
ZCZC PSX2199

PARIS 18 29 1334

Pl3-3707

CEN-100

1965 APR 23 AM 10 02

Mail

MR HALPERT DOWNTOWN GALLERY 32 EAST 51 STREET NYK USA

~~Att~~
Coord

PAINTINGS LEFT ARRIVE NEWYORK 30 APRIL M~~E~~ GRILICHESS

COL 32 30

Galerie Coord

1965 APR 23 AM 10 15
TIME TELEPHONED
Jm

Prior to publishing information regarding sales transactions, transactions are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WESTERN CABLES
Via UNION CABLES

WESTERN CABLES
Via UNION CABLES

May 14th

Dear Mrs Halpert:

Having taken a second look at the paintings as they hang at Rehn's, I've decided to send this special invitation to you. Assume you know of this new show of mine, but I hesitated sending this sort of thing to you till I'd looked over the stuff

April 30, 1965

Mr. Bob Gavin
The Print Club
1614 Latimer Street
Philadelphia, Pa. 19103

Dear Mr. Gavin:

Thank you very much for your letter of the 13th. Mrs. Halpert has asked me to write to you and apologize for being so tardy in replying to your request. As you may have heard, we are in the process of moving the Gallery into new quarters - and splendid quarters they are! Naturally, the demands on Mrs. Halpert's time right now are phenomenal and I'm sure you will understand this slight delay.

I have checked the prints here and I'm certain that it is the Shahn silkscreen, "The Poet" to which your client was referring, even to the vine leaves. I am enclosing our consignment to cover this print and sending the silkscreen itself under separate cover. You will notice that the customary 10% Museum discount has been applied. Thank you again for your patience in this matter and you will be receiving the print by Railway Express very shortly.

Sincerely,

Robert J. Grode

RJG:m

Heineman and Company

TEXTILE BROKERS

1430 BROADWAY
NEW YORK, N. Y. 10018
LONGACRE 3-4500
CABLE: HEINORD

April 28, 1965

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Edith:

I stopped in to see you yesterday and was hit full force by the chaos of moving. Naturally, your time, at this moment, is not your own and I realize to give me appraisals on art I purchased from you is nigh impossible. I have, therefore, cut down the list.

Would you, when you have an opportunity, please give me the current market value of the following:

1. Sheeler "Counterpoint" - \$5000.00
2. Tam "Deep Night, Deep Sea" - \$1000.00
3. Dove "Gasoline Tanks" - \$350.00
4. Dove "Willows" - \$400.00
5. Jacob Lawrence "The Builders" - \$1200.00
6. "Cathedrals" oil painting by Preusser - \$250.00
7. Jay McVicker's oil painting "Three Prisoners" - \$200.00

All the best in your move.

Kind regards.

Sincerely yours

Bernard Heineman, Jr.

BHjrmh
In duplicate

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

photograph — though you may have one yourself. All the same, I will have another copy made & send it you, if you haven't, as it would no doubt interest you. It is obviously of some little play, for Polowetski holds a knife & pretends to stab Gussow; Manson is dressed as a woman, and Halpert wears a bowler-hat. Epstein's famous eye-shade hangs from a nail on the wall behind.

I have only just begun to work on this, & have not yet had time to speak to Lady Epstein (whom I know) about it. Lady Epstein was a close friend of Manson, but her memory of her late husband would not, of course, go back to Montparnasse in 1903. However, she will maybe have some helpful lead I could follow up.

Have you yourself any records of your husband's stay in Paris at this time? I would be so grateful, if you could put me on to anything that illuminates his own life & work, his relationship with Manson, and/or with the two other artists & Sir Jacob Epstein.

Again: I do hope I'm not being a bother to you.

Yours sincerely,

Malcolm Fyfe Easton

DAVID G. GILL
Auctioneer - Appraiser

ROUTE 202, NEWTOWN, CONN.

TELEPHONE BARDEN 8-9238

May 7, 1965

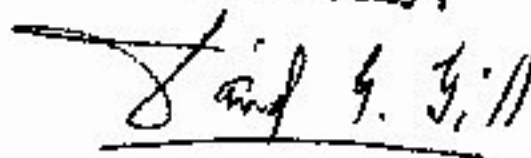
Mrs. Edith Gregor Halpert:
32 E. 51 St.
New York, N.Y.

Dear Edith:

Re: your letter of May 3, 1965, I have stopped payment on the two checks in your possession and, as you suggest, am accordingly enclosing one for \$326.25 and am thankful that this series of misunderstandings is at an end.

With kindest personal regards,

Sincerely,



David Gill

DGG:pt

May 18, 1965

Mrs. Marjorie Ruben
Pennsylvania Academy of the Fine Arts
Peale House, 1811 Chestnut Street
Philadelphia, Pennsylvania 19103

Dear Mrs. Ruben:

I hope you will forgive the delay in answering your letter of May 7th, but we have been involved every moment of the past several weeks in the move to our new quarters here at 465 Park Avenue and are still only beginning to dig out from under.

I'm sure that Mrs. Halpert will be happy to cooperate with you on your show for next Spring and that you will hear from her subsequently.

Sincerely yours,

Tracy Miller

GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 40.000 F

86, AVENUE MATHIGNON
PARIS 8^e

TEL. ELY. 28-16

R. C. SEINE 57 810.000

Paris, Monday 26th. April 1965.

Mrs. E. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York..

Dear Edith,

First of all I want to wish you the best of luck and success in your new gallery. It goes without saying that with your personality and all you have accomplished in the past - I feel that - in advance, the battle has already been won. The only thing that worries me is the state of your health, but I am sure, that with sufficient rest, you will be once again in fine form.

Fred Ottesen transmitted to us the contents of your letter to him. Immediately we did all that was necessary. The three paintings (2 - 45 $\frac{1}{2}$ x 35ins. and 1 - 39 x 31 $\frac{1}{2}$ ins.) are being crated. As soon as they take off for New York I will cable you the exact date of their departure. I am awaiting the photographs to send under separate cover. (3 copies of each painting) At the same time I will send along the price of the paintings.

The cost of expedition has already been taken care of on this side. I chose the paintings with Ottesen. I find them very handsome and important.

My husband joins me in wishing you all the best. He is looking forward to meeting you and will be happy to have you with us this summer at Mougins. As for me the longer I know you the more I like and admire you. The friendship you have given me is very important and dear to me.

Looking forward to hearing from you soon.

Affectionately,

N. Grilichess

Nina Grilichess

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Mrs. Edith Halpert
May 11, 1965--page two

the material for the catalogue. It would be amply illustrated with, I hope, at least one in color. I will investigate the possibilities of a subsidy from the University of Kentucky Press and the Faculty Research Council which have funds for such enterprises. These sources helped me very much in the publication of The Lithographs of Ralston Crawford, which you may have seen in 1961. It would be too short a time, however, to do a proper monograph on Shaeffer, but I can assure you that we want to publish a very fine catalogue which now would be a memorial to the artist.

That's it, then. Word from you direct, or through Mr. Miller at an early date would be much appreciated.

With every best wish and all kindest personal regards,

Sincerely,

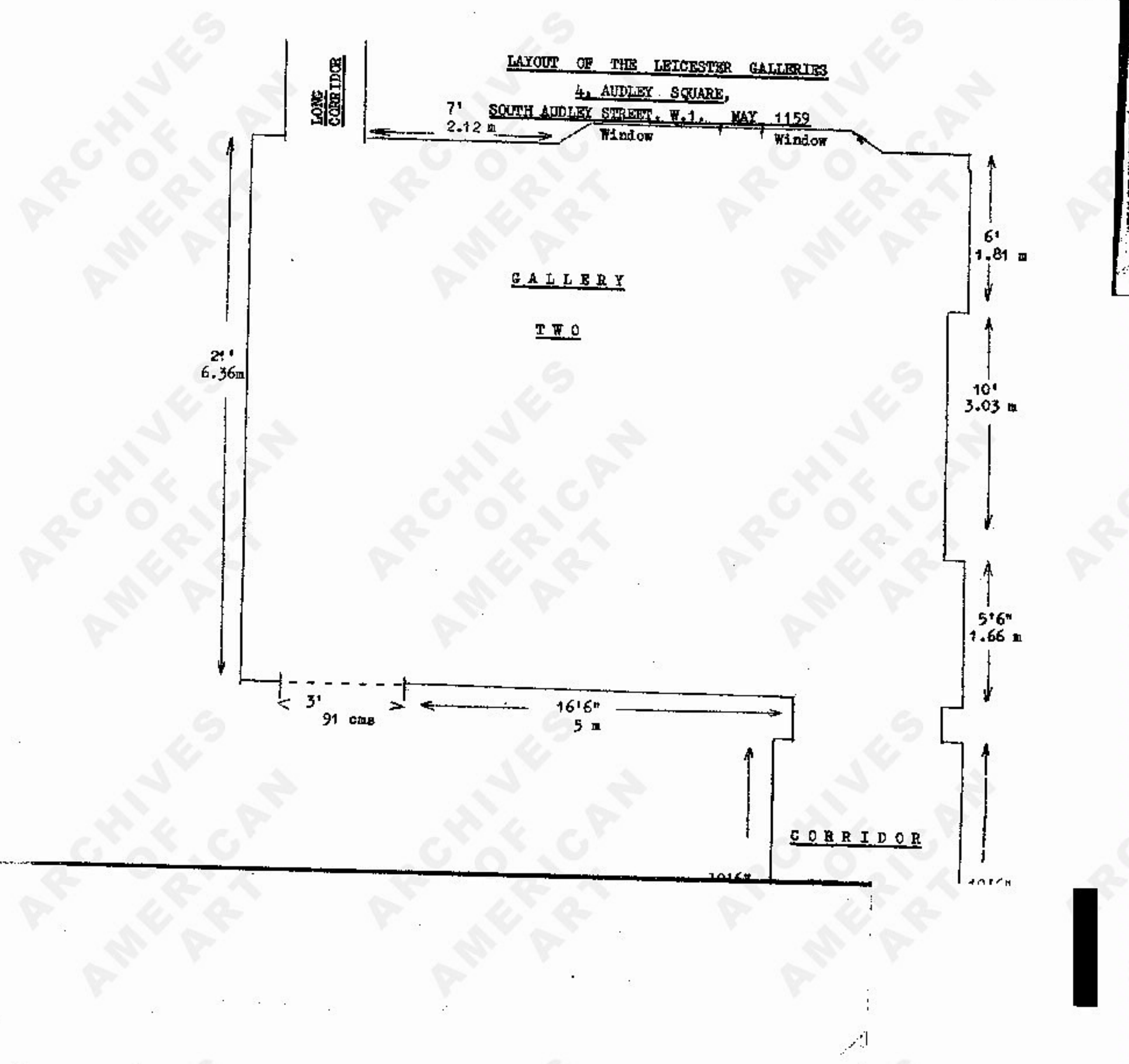
Richard B. Freeman

Richard B. Freeman
Chairman

REF/b

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May be published 60 years after the date of sale.



LAYOUT OF THE LEICESTER GALLERIES

4, AUDLEY SQUARE,

SOUTH AUDLEY STREET, W.1. MAY 1159

LONG
CORRIDOR

7'

2.12 m

Window

Window

GALLERY

TWO

21'
6.36m

6'

1.81 m

10'

3.03 m

5'6"

1.66 m

3'

91 cm

16'6"

5 m

CORRIDOR

10'6"

3.15 m

Pennsylvania Academy of Fine Arts

Mr. Marvin Preston
Fern Dale, Mich.

Philadelphia Museum of Art

Nelson Rockefeller
New York

Mr/Mrs. Bert Smokler
Detroit Michigan

Mr/Mrs. Victor Spark
New York

Mortimer Spiller
Buffalo, N. Y.

Springfield Museum of Fine Arts
Springfield, Mass.

Toledo Museum of Art

The Wadsworth Athenaeum
Hartford, Conn.

Santa Barbara Museum of Art

The Fish House Door by Peto

Changes of Time by Haberle
The Palette by Haberle

The Cup We All Race 4 by Peto
Writer's Table by Harnett ✓

Still Life by Harnett *no*

Still Life with Pitcher, Gravy
Bowl and Candlestick by Peto

Still Life With Tankard

A Favorite by Haberle *no*

Toledo Blade by Harnett *no*

Faithful Colt by Harnett ✓ *plus 100*

The Secretary's Table by Harnett
Things to Adore: My Studio Door by Peto

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

that it should come just then.

There was for me too a sort of special personal emotion. I had been asked to do some preliminary research toward an autumn exhibition planned for the new Bridgeport Museum of Art, Science and Industry. Theme to be centered on Industry - specifically the Machine Tool Industry. Fortune was a logical starting point. And so I went back to December 1940 - the Scheeler Powers Portfolio. And of course that all was just about my first major project, being together the Downtown Gallery, ^{and} a full year (was it?) of working with Charles - wonderful, inflexible, deceptively gentle Charles, who never cut a corner in his life.

And following that, I had

Hirschl and Adler
New York

Mr/Mrs. Frank Howard
Philadelphia

Oliver B. Jennings
New York

Mr/Mrs. Howard Keyser
Philadelphia

Mr/Mrs. Cheston Keyser
Philadelphia

Knoedler and Co.
New York

Mr/Mrs. Irving Levitt
South Field, Mich.

Mr/Mrs. H. Gates Lloyd
Haverford, Pa.

Minneapolis Inst. of the Arts

W. C. Munnecke
Leland, Michigan

Munson-Williams-Proctor Inst.
Utica, N. Y.

Mr. Arthur Murray
New York

New Britain Museum of Amer. Art
New Britain, Conn.

Newark Museum of Art

Mr/Mrs. Meyer P. Potamkin
Philadelphia, Pa.

Rack Painting by Harnett

• Quill and the New York Herald
by William Harnett
Old Souvenirs by Peto

Lamps of Other Days, Peto
Lincoln and the Phleger Stretcher, Peto
For Sunday Dinner, Peto
Banana & Orange (small) Peto
Oranges & Box of Candles, Peto
Bowle Knife (light green background), Peto

Pistol, Gate Latch and Powder Horn
by

Carpetbag, Hat and Umbrella
by Peto

Still Life by Haberle
Still Life by Peto

✓ Protection by Peto

Reminiscences of 1865, by Peto

The Clay Pipe, by Haberle
Peanuts by Haberle

A Study Table by Harnett

Time and Eternity by Haberle

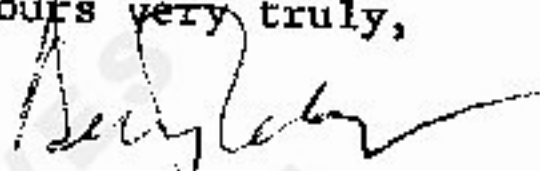
Lard Oil Lamp by Peto

Still Life by Harnett

to Isami that he go back to Kauai and produce new work expressly for this show. The freight charges for transporting the paintings from Kauai to Honolulu will be paid for by the Advertiser.

It is requested that your consent be given so that Isami can begin to work for this one-man show.

Yours very truly,



Ben G. Takayesu

BGT:gb

April 22, 1965

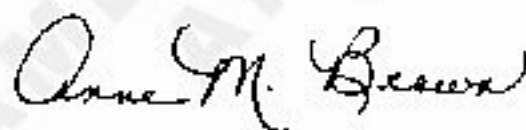
Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of April 19, concerning the cast of Floating Figure. Mr. Vigtel is in Norway and will be there for the next three weeks, but I am sure that he will be in touch with you as soon as he returns.

We will look forward to seeing the announcements of your new headquarters.

Sincerely yours,



Anne M. Brown
Secretary to the
Head of the Museum

Gudmund Vigtel, Head of the Museum

ATLANTA ART ASSOCIATION • 1280 Peachtree Street, N. E. • Atlanta, Georgia 30309

Paintings

1. New York Night - by Georgia O'Keeffe *Nebraska U.*
2. ~~Landscape with Poppies~~ - by Peter Blume
3. ¹⁹⁵³ From the Plains No. 1 - by Georgia O'Keeffe *Thomas Rich* 1953
4. ¹⁹³⁰ American Landscape - by Charles Sheeler *MMT* 1930

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May 20, 1965

Mrs. J. Bransten
3232 Pacific Avenue
San Francisco 18, California

Dear Mrs. Bransten:

I was very glad to see the reproduction of the Samuel Halpert painting.

This is indeed absolutely authentic, as I recall sitting for it, but cannot date it specifically. It must have been painted about 1920-21.

Although the Gallery will be closed during July and August, I plan to be in now and then to supervise the finishing touches in our new quarters and if you will let me know several days in advance of your forthcoming visit, I will certainly make every effort to be here and will give you the grand tour of the galleries, which are completely air-conditioned and most comfortable.

Sincerely yours,

BOH/tm

ERNEST BROWN & PHILLIPS LTD

DIRECTORS:
OLIVER F. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
R. C. PHILLIPS

THE LEICESTER GALLERIES

4 AUDLEY SQUARE
LONDON W1

TELEPHONE: MAYFAIR 1159 • TELEGRAMS: AUDAX AUDLEY LONDON • CABLES: AUDAX LONDON W1

NEB/JCO

7th May, 1965

Mr. Tracy Miller,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

PLEASE FORWARD

Dear Mr. Miller,

Thank you for your telephone call of last night. It was most considerate of you. We are all very distressed to hear of Mrs. Halpert's illness, as we had worked with her over a period of years, and we had no idea that things were so serious.

I am enclosing a list showing the names of the artists that we hope to exhibit. As I told you on the telephone, I have the biographical details of all of them with the exception of Marsden Hartley. We regard this exhibition as a very important event for our season, and as we have advertised it extensively, there has already been a great deal of interest.

It is most important that we should have some of the pictures we will be showing by the beginning of June, as art criticism and publicity in this country is being done very much in advance. The bulk of the works can follow, but must be here by the 2nd July. We also would like by the beginning of June a list of the titles of the paintings with their mediums and sizes, and photographs for the illustrations in the catalogue.

When Mrs. Halpert is well enough, I would be most grateful if you would ask her who she would think suitable to write a short preface for the catalogue, as I do not think that English art critics are familiar enough with the works being shown. I am enclosing a plan of our gallery which may be of help to you.

I am extremely sorry to bother you with all this, as you told me you were concerned with the business and not the art side of the Downtown Gallery. Please give our very best wishes to Mrs. Halpert, and tell her how sorry we all are.

Yours very sincerely,

Nicholas E. Brown

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Albion Hecht
16 Easton Ave.
White Plains, N. Y.

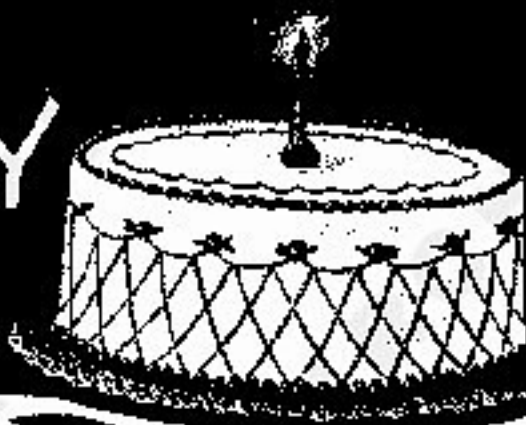
May 7, 1965

At the suggestion of Mr. Gardiner
of Stamford, Conn., I am enclosing
a photograph of an early Old
Testament oil painting, "Daniel
in the Lion's Den". Would this be
of any interest to you? If so,
please communicate with me at
the above address.

Yours truly
Albion Hecht

HAPPY

BIRTHDAY



C6GG 6R PD

BY WESTERN UNION

PLA33707

DUPLICATE OF TELEPHONED TELEGRAM

NEWYORK NY 115P EDT APR 25 1965

MRS EDITH G HALPERT

32 EAST 51 ST NEWYORK NY

HAPPY BIRTHDAY TO YOU

HAPPY BIRTHDAY TO YOU

HAPPY BIRTHDAY DEAR MRS HALPERT

HAPPY BIRTHDAY TO YOU

NU ? WHO ELSE? TRACY

735-64

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 22, 1965

Mr. James Johnson Sweeney, Director
The Museum of Fine Arts
1001 Bissonnet
Houston, Texas 77005

Dear Mr. Sweeney:

Pursuing our conversation, we expect to be in our new quarters at 465 Park Avenue (Ritz Concourse) after May 1st and will have all the archives material available for you. This includes all catalogs and publicity releases of exhibitions held here and elsewhere, clippings, books, etc., most of which have been microfilmed by the Archives of American Art, Detroit. This will give you whatever further reference material you require in addition to what you had previously assembled and noted. Incidentally, I will even let you read the text of the Davis catalog that you prepared.

I am very glad that you are pursuing this project, which should be a great contribution to the art world and the artist, as the book (to be published by Edizioni d'Arte Moderna in foreign translations) will increase Stuart's large audience.

Won't you let me know when it will be convenient for you to look at the material I have. Again I want to tell you how pleased I am, as I am sure Stuart would have been.

Sincerely yours,

EJH/tm